DOCTOR WHO MONTHLY

April №75 50p

WE REVIEW
ARC OF INFINITY

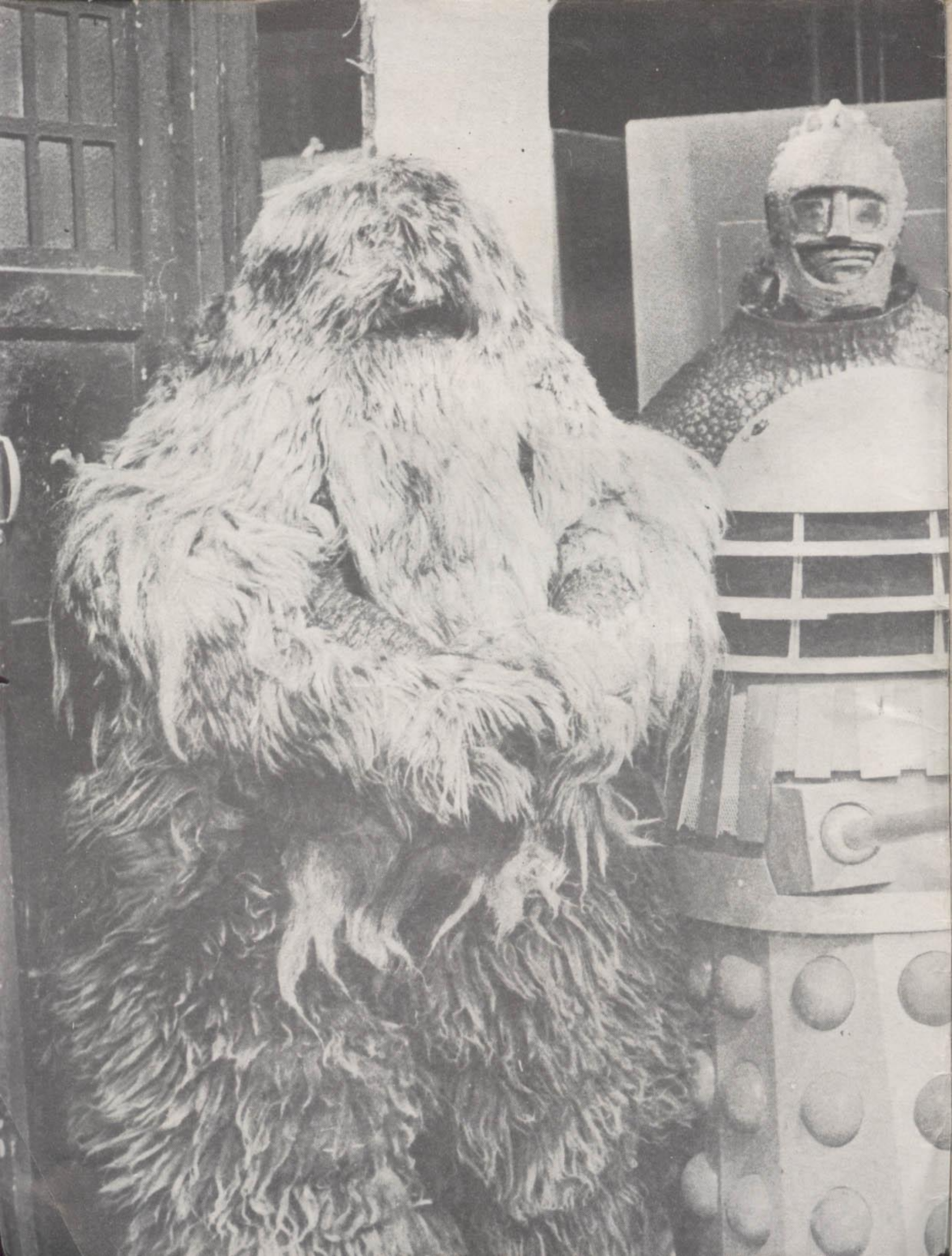
AND PREVIEW
THE KING'S DEMONS

INTERVIEW WITH FORMER DOCTOR WHO COMPANION
MICHAEL CRAZE

FROM THE ARCHIVES
THE PIRATE PLANET

AND LOTS MORE

PLUS THE MAKING OF
BESSIE & THE WHOMOBILE



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Inside covers: A family portrait! The Doctor (Patrick Troughton) and a few of his old friends. This shot was a publicity still for the epic adventure The War Games. Opposite, top to bottom: An unfortunate victim of The Macra Terror. A scene from the shattering conclusion to The Stockbridge Horror. The third Doctor at the controls of the Whomobile, also known as The Alien. Jon Pertwee and Patrick Troughton in a scene from The Three Doctors.

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DOCTOR WHO LETTERS

NO COMPLAINTS

Why is it that while browsing through the letters in my **Doctor Who Monthly,** I find all people can do is complain about The Doctor, Nyssa and Tegan.

Why did Anna Hankey call Nyssa a wet drop? She's a very good actress, and why did Graeme Bassett say that about Tegan having a 'kermit the frog smile.' Kermit the frog is green and has a big mouth and anyway Tegan and him don't resemble in the least. Next he'll be saying that Peter Davison looks like Miss Piggy.

By the way your mag is ace. Nearly as good as the programme itself. No wonder with John Nathan-Turner as an advisor. He's my hero, next to Jimi Hendrix. It's the highlight of the month going into the newsagents in the nearby village and picking up my **Doctor Who Monthly.**

Long live *Doctor Who* and his assistants and John Nathan-Turner.

Catriona Jones, & Fiona Harvie (age 14),
Sundrum-by-Ayr,
Scotland.

NO COMMENT

Just dropping you a line asking why you don't reply to the letters that you print in **Doctor Who Monthly?** Please reply.

James Cutts,
Grenoside,
Sheffield.

A JOKE?

What has happened to you?

The last few issues, I have found nothing short of perfect. But, issue 73, was, I'm sorry to say, a joke! And not a very funny one, at that.

To start at the beginning (where else?), there's the Doctor Who strip. Is this *supposed* to be funny—because it's NOT! Originally, Tim Quinn & Dicky Howett had a number of original and comic ideas; but they've used them all up. Perhaps if they attempted a better standard of artwork—drawing someone that looks like Davison, and not just anyone in the Doctor's clothes—it would be *slightly* more humorous.

Then we come to the Gallifrey Guardian, and the amazingly silly (for want of a better word) Chorley Award & Beat the Panotropic Net. It looks like anyone that Beats the Panotropic Net (what a ludicrous name) will win the Chorley Award, and, to do that, all you have to do is ask the 'ultimate' question, which never ceases to prove impossible to answer and embarrassing for you guys—What is Susan Foreman's relationship with the Doctor? and, if indeed she is his Granddaughter, is there a Mrs Who somewhere? Nevertheless, I must admit that these two mean that there will be a much more interesting load of questions in the Matrix Data Bank, instead of the usual "what does TARDIS stand for?"

My final complaint is *The Stockbridge Horror* comic strip. While Steve Parkhouse was doing the pencils, the standard of art was generally high. Now that Mick Austin has taken over, he's put far too much emphasis on the caricature, thus sadly losing the previous realism.

However, apart from these criticisms I must say that you've done reasonably (if not very) well, considering the loss of the excellent Jeremy Bentham. I realise it'll take Richard Landen a bit of time to "settle in", but his first issue as feature writer was, in parts, a very good read, and, in other areas, not so.

But, don't be disheartened—you can only improve!

Alec Charles,
Ealing,
London.

All the information you need about Daleks is contained in the pages of ***Doctor Who Monthly.***

MORE MONSTERS!

I am a 14 year old *Doctor Who* fan who has watched this programme since 1971-72. What made me watch it at that age? I'll tell you. I watched it because the show introduced another different kind of monster or alien each story. Such as these good examples . . . *Claws of Axos, Daemons* and *Sea Devils.* These creatures amazed me, and so, I kept on watching right up to 1976. I stopped there because Dr Who lost its superb early seventies touch. OK! I watched one or two after that, but the stories still unimpressed me. *Doctor Who* was terrible! I started to watch *Doctor Who* again when *The Five Faces* appeared on BBC 2. That was great! This gave me the impression that *Doctor Who* at last, had got on its feet again. So, I watched Peter Davison's role as Doctor. I watched all of last seasons stories, and oh, was I wrong! The programme got worse, except for the Cyberman adventure, which wasn't bad. Bring back the Daleks, Axons, Daemons, Ice Warriors, Mechanoids and especially the Drashigs. More Monsters!

Stephen Young,
Burton-on-Trent.

NYSSA, WE'LL MISS HER!

After wading through this month's issue, I'm so ecstatic overcome with emotion. You've finally done it! What am I talking about? That vision in the centre pages! How could those at the Beeb possibly dream of removing her from the TARDIS?

Please! Please! Don't forget about Sarah the way you so efficiently excluded Adric from your magazine.

My only hope now will be that Tegan will be kept on after her re-appearance in the *Arc of Infinity*. A week or so back you said that Tegan would have more of a holiday image when she returned, what have they done to her hair, and those shorts! Thank God that they haven't changed her character.

Even with the demise of my favourite character at hand, I will along with one Graeme Bassett and many others be glued to my T.V. set savouring Sarah's last performances. I hope to remain a dedicated fan of the programme.

Bryan Ellingford,
Pulham St. Mary,
Norfolk.

DOCTOR WHO WALLPAPER!

I think *Doctor Who* is great. I try and collect all his annuals but I find it hard to find them. I have 5 of them. I have Dr Who wallpaper in my room with Peter Davison.

Justin Fitzgerald,
Limerick,
Ireland.

OFF TARGET

I can not help feeling that Target let a lot of their readers down when they announced their list of novels for 1983 *Doctor Who's* 20th Anniversary year, I know that I for one was certainly disappointed.

Instead of publishing some old classics such as *Inferno, Ambassadors of Death, Macra Terror, The Invasion* etc, (which I think would have made an ideal tribute to the programme's excellent Twenty years) they informed us that they were reprinting, with new covers, books like *The Abdominable Snowmen, Pyramids of Mars* and *The Planet of Evil* all of which do not need reprinting and are perfectly acceptable as they are.

I also find it utterly baffling that they should also want to start writing up the Peter Davision books so early e.g. *Castrovalva, Four to Doomsday* and *Time-Flight* excellent stories though they are. I for one can't stand reading a book where I know the plot and what's going to happen next, especially when the real programme was only shown as recently as a year earlier.

So for goodness sake, Target, why don't you buck your ideas up, let's see some of those golden oldies you're always talking about, you have no excuse for not commissioning someone to write them as the excellent *Doctor Who* archives so ably shows.

James McPhilbin,
Norwich,
Norfolk.

AN OPEN AND SHUT CASE

Great magazine, a few points to make though. The book info was much to my liking, but not too keen on the Beat the Panotropic Net thing, or The Chorely Award of the Month. Glad of the poster. Sarah looks quite stunning.

At the end of the second paragraph in your *Snakedance* preview, you referred to *The Pyramids of War*. Surely this title hasn't regenerated like the door. "What was that about a door?" I hear you ask yourself. Well, in *Time-Flight*, when Captain Stapley and Andrew Bilton were in the TARDIS, they had to hide from the approaching Master. They opened the door, (the handle being on the right side, and the door opening inwards), and hid in the corridor. However, in part one of *Arc of Infinity*, the Doctor went out into the corridor after mending the audio system. This time, the handle was on the left side and the door opened outwards. Had the Doctor taken the door off its hinges and reversed it, or had it regenerated?

Rebecca Foster (age 12½),
Petersfield,
Hants.

WHO-DUNNIT?

Well, Well, Well! Omega's back, and Councillor Hedin is a baddie. When it was said that the baddie was a Time Lord, that left only three possibilities in my mind, The Meddling Monk, Omega and The Master. I would have thought that it would have been The Master since Omega died (we thought), and The Meddling Monk's TARDIS was left on earth in 1066, but in *Doctor Who* . . . you never can tell.

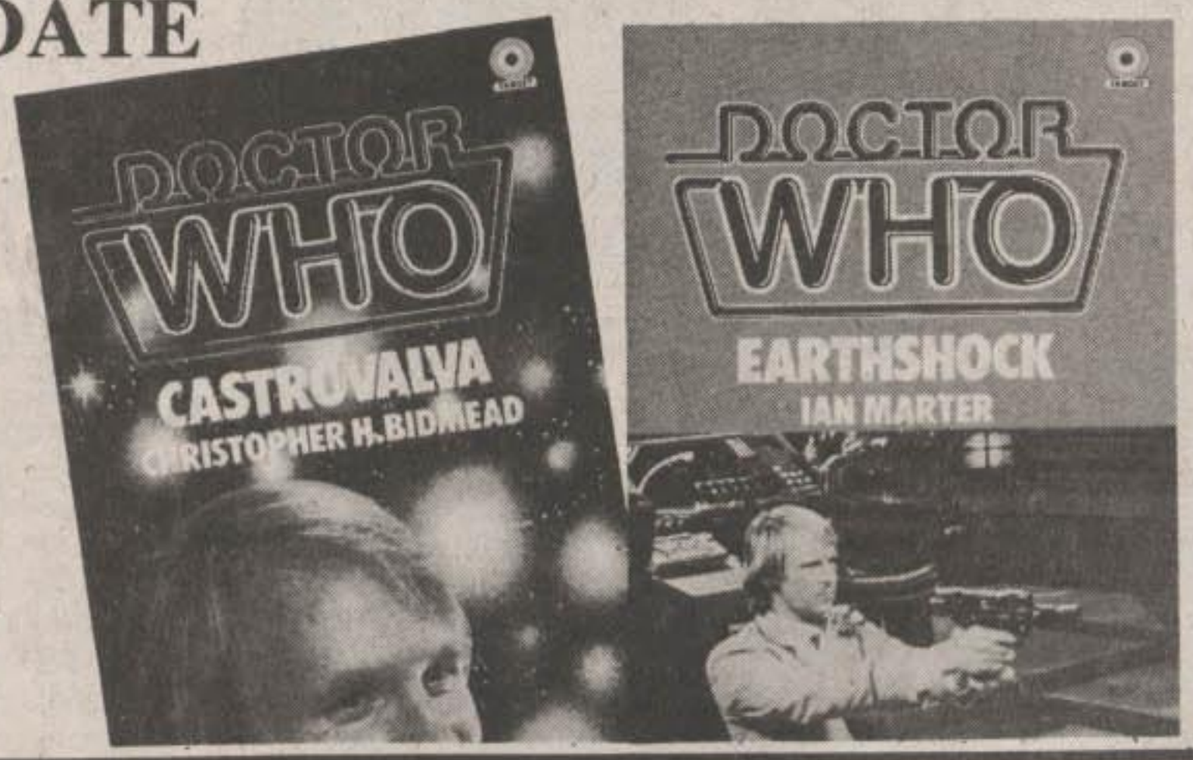
Gary Lovell (age 11),
Wokingham,
Berks.

DOCTOR WHO? by Tim Quinn & Dicky Howett

TARGET UPDATE

An alteration to the June *Dalek Omnibus* **is that** *Genesis of the Daleks* **has been dropped in favour of** *Day of the Daleks.* **This was written by Terrance Dicks as were the remaining two;** *Dalek Invasion of Earth* **and** *Planet of the Daleks.*

W.H. Allen's current policy is to have the paperback version following the hardback title with a three month gap. This makes the paperback version of *Time-flight* available in April and *Meglos* in May.



Due to their tremendous popularity the following are to be re-issued. *Logopolis* and *The Visitation* in April. *An Unearthly Child* and *The Keys of Marinus* in May. *Tomb of the Cybermen* and *The Cybermen* in June. It is not sure at the moment whether new covers will be commisioned.

New titles to be released this year will include *Kinda, Arc of Infinity, Snakedance* and *Mawdryn Undead.* No positive schedule for these titles has yet been decided.

BEAT THE PANOTROPIC NET

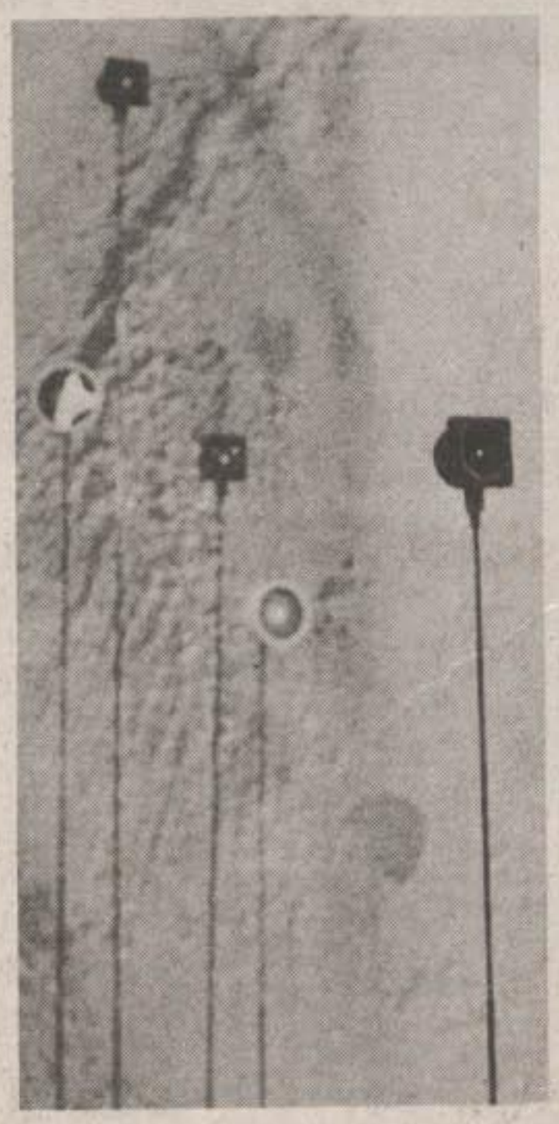
True to form, school holidays give many of you the time to indulge in one of your favourite past-times, writing to *Doctor Who Monthly.* **This last seasonal break was no exception and apart from the usual crop of letters we have received an unexpectedly large amount of mail for** *Beat the Panotropic Net.* **Here are just a few of the challenges.**

Lee Moon of Northants writes: In *Day of the Daleks* the Doctor was strapped to the Mind Probe machine in order to learn his identity. On the huge screen flashed pictures of his past "lives" (W. Hartnell and P. Troughton). If I remember correctly, two other faces were shown. Who were they? 1)Within the context of the series. and 2) In real life (the actors)?

The only faces to appear on the screen were those of Hartnell, Troughton and Pertwee. Two different shots of Hartnell were used as the camera cut from the screen to the table and back to the screen again.

Neil Young from Sunderland asks: What is the Master's full name (as in *Terror of the Autons*)?

The Master has only ever been refered to as the Master throughout the series except when he has taken on a specific pseudonym, such as; Colonel Masters in *Terror of the Autons.* During this story the Doctor did call the Master



'Jackanapes'. This is a noun meaning impertinent, devil, madman, upstart. the Doctor's way of describing his arch foe, not his name. Perhaps it was this that was confusing you, Neil?

On the subject of names, Edward McGuigan tries his hand with this question: What is Peter Davisons real name?

Peter's real name is the same as a television Director's. Unfortunately we have been asked not to print it.

Finally, from Nathan S. Cooke: In *Four to Doomsday* when the Doctor opened the TARDIS door outisde the Urbankan spaceship, why didn't Tegan and all the air in the TARDIS get sucked out into deep space?

Automatic airlock. The TARDIS does have an airlock, albeit an unconventional one. Then that is to be expected. After all, the TARDIS can hardly be described as a conventional craft. Part of the TARDIS defence systems, when working properly, is to allow the passage of humanoids through the doors while at the same time keeping the air in and alien matter out. An example of ths was seen in the *Web Planet* story. When one of the Zarbi tried to enter the Ship, it was violently repelled. Yet, when Ian and the Doctor approached the doors they were unopposed and gained entry.

TARGET ART

Target artist, Andrew Skilleter is hoping to produce a high quality *Doctor Who* **print, the first of a limited edition of four, in time for the** *Longleat Convention: The Doctor Who Celebration – 20 Years of a Time Lord.* **Also planned for the end of the year is a 1984** *Doctor Who* **Calender featuring aliens from the series superbly illustrated. More new on this as it becomes available.**

LATE NEWS

The 90-minute special scheduled for November has now been written and completed by famous *Doctor Who* **writer and script editor, Terrance Dicks. As yet there is no title but the director will be Peter Moffatt also no stranger to the world of** *Doctor Who.* **The role of the first incarnation of the Doctor, formerly played by the late William Hartnell, has been cast to actor Richard Hurndall. You may remember the part of "Nebrox" he played in an episode of** *Blake's 7* **called** *Assassin.*

Guest artists for *Enlightenment* will include Lynda Baron as Wrack, Keith Barron as Striker, Cyril Luckham as the White Guardian and Lee John (lead singer with band Imagination) as Mansell.

"*Kept on Ice.* A batch of Laurel and Hardy films, never shown in public, have been found stored under an ice rink in the Yukon."

A recent report in a national paper. It just goes to show that even after fifty years 'missing' film material can still show up, in the most unlikely places. Therefore, we must never give up hope of recovering the missing Hartnell/Troughton episodes, for surely someone, somewhere knows where they are. Let us just hope that it won't take another fifty years to find them. Can anybody out there help?

the Stockbridge HORROR

IN THE DEEPEST BUNKER OF THE PANAPTICON SECURITY COMPLEX ON GALLIFREY, A SECRET TRIAL HAD BEGUN AS THE DOCTOR FACED HIS FELLOW TIME-LORDS...

I ACCUSE YOU OF WILFULLY **WASTING** YOUR TALENTS IN **POINTLESS** PURSUITS...

A TIME-LORD'S POWER IS NOT TO BE SQUANDERED ON THE BYE-WAYS OF PLANET EARTH, PLAYING GAMES OF **WICKET**...

CRICKET.

WHAT?

THE GAME IS CALLED **CRICKET**... AND IT'S **NOT** A WASTE OF TIME...

BUT I FIND **YOUR** VALUE JUDGEMENTS A TOTAL WASTE OF TIME!

OH, REALLY?

THEN PERHAPS YOU CAN EXPLAIN HOW YOU MANAGED TO UNLEASH ON AN UNSUSPECTING WORLD AN **ELEMENTAL** BEING...

A BEING OF ENORMOUS POWER WHO TERRORISED THAT PLANET FOR **THOUSANDS** OF YEARS?

I'M STILL WORKING ON THAT ONE...

OH, STILL WORKING ON IT? THAT'S VERY **KIND** OF YOU, DOCTOR... SO **VERY** CONSIDERATE...

COULD WE CURTAIL THIS BICKERING, GENTLEMEN... AND CONCERN OURSELVES WITH SOME FACTS, DO YOU THINK?

SCRIPT-**STEVE PARKHOUSE** ART-**MICK AUSTIN** LETTERS-**STEVE CRADDOCK** EDITOR-**ALAN McKENZIE**

FACTS, DOCTOR... FOR INSTANCE...

YOU TRANSPORTED A TERRESTRIAL BEING TO A DERELICT SPACE-CRAFT...

"AND THERE INFLICTED UPON HIM THE MOST **DISTURBING** EXPERIENCE OF HIS LIFE..." *

"AND FURTHER, YOU RELEASED AN ELEMENTAL BEING FROM IMPRISONMENT WITHIN THAT CRAFT... WHICH THEN TOOK POSSESSION OF YOUR TARDIS WITHOUT YOUR KNOWLEDGE..."

* SEE ISSUE Nº 68 - ED.

WHOOP

"AND **RETURNED** WITH YOU TO EARTH!"

"AT WHICH POINT YOU LEFT YOUR TARDIS TO INDULGE IN **MORE** GAMES OF WICKET..."

"COMPLETELY UNAWARE THAT THE BEING WAS FORMING A **RELATIONSHIP** WITH THE TARDIS!"

FOR THE ELEMENTAL CREATURE WAS IN FACT A **PARASITE**... PREYING UPON INTELLIGENT TECHNOLOGY...

A RELATIONSHIP WHICH GREW TO A FORM OF **UNDERSTANDING**...

"THE BEING PERSUADED THE TARDIS TO RETURN TO THE DAWN OF EARTH, TO EXPERIENCE THE **PURE** ELEMENTAL POWERS OF CREATION..."

"AND THERE IT RELEASED ITSELF INTO THE RAGING STORM, **EXULTING** IN ITS FREEDOM..."

"THE TARDIS, NOW EMPTY, SANK INTO THE MUD AND SILT OF PRIMEVAL EARTH..."

"THEN, RESPONDING TO VARIOUS BUILT-IN SAFETY FACTORS, IT **DEMATERIALISED**..."

VWORP

VWORP

"ARRIVING BACK AT THE PLACE WHERE IT HAD BEGUN..."

THIS IS **SERIOUS**... I DON'T KNOW HOW HE'S GOING TO **PROVE** THIS... BUT-

FACT: FOR MILLIONS OF YEARS THE ELEMENTAL BEING WAS FREE...

UNTIL **HOMO SAPIENS** APPEARED ON EARTH!

"FOR IT WAS **MAN** WHO CALLED HIM INTO BEING..."

"SUMMONING HIM FROM THE STORM WITH DARK AND POWERFUL KNOWLEDGE..."

"SO HE TOOK THEIR SHAPE AND WALKED AMONG MEN..."

"THROUGH ALL THEIR UPHEAVALS AND TURMOILS... ALWAYS ON THE EDGE OF DISASTER, ON THE HINTERLAND OF THEIR DARKEST FEARS..."

FOREVER SEEKING THE **ONE** THING THAT COULD SET IT FREE...

THE TARDIS!

HOW MANY COUNTLESS LIVES WERE LOST IN THE BEING'S JOURNEY THROUGH HISTORY?

LIVES LOST THROUGH **YOUR** ACTIONS, DOCTOR!

YOU HAVE YET TO **PROVE** ANYTHING...

ALL THOSE FACTS COME FROM THE TARDIS ITSELF, DOCTOR. THE TARDIS **MEMORY**!

THE STORY AS RELATED BY THE BEING, TO THE TARDIS, ON **TWO** SEPARATE OCCASIONS!

IF YOU HAD **LISTENED** TO YOUR TARDIS, DOCTOR... AND ASKED THE RIGHT QUESTIONS, IT WOULD HAVE TOLD YOU EVERYTHING...

BUT YOU WERE TOO BUSY PLAYING **WICKET!**

THAT'S **UNFAIR!**

I WASN'T PLAYING WICKET... I MEAN CRICKET, **ALL** THE TIME! I WAS DOING **OTHER** THINGS, TOO...

SUCH AS, DOCTOR?

FISHING. LOTS OF FISHING. GOING FOR LONG WALKS... DRINKING HOT CHOCOLATE... LET'S SEE... OH YES... I **NEARLY** TOOK UP WATER-COLOUR PAINTING...

THIS IS **RIDICULOUS!** I WILL NOT TOLERATE SUCH FLIPPANCY!

AND I WILL NOT TOLERATE BEING **TRIED** FOR NO REASON!

MY REASONS FOR BEING ON EARTH COULD BE **VITAL** TO THAT PLANET... I...

CARRY ON, DOCTOR... WHAT **ARE** YOUR REASONS FOR BEING ON EARTH? LIVING THE LIFE OF A RURAL ENGLISHMAN?

THIS TRIAL IS MEANINGLESS... YOU HAVE YET TO **PROVE** ANYTHING...

THE TARDIS MEMORY BANKS ARE NOT **ALWAYS** RELIABLE...

THEN I WILL PROVIDE EVIDENCE, DOCTOR... IN THE SHAPE OF AN **IMPRESSION...** IN SOLID ROCK...

MADE ALL THOSE YEARS AGO BY YOUR VERY OWN TARDIS!

HOW DOES HE **KNOW** ALL THIS?

BACK ON EARTH, OR TO BE MORE PRECISE, THE STOCKBRIDGE LIMESTONE COMPANY...

IT SEEMED THAT **OTHERS** HAD TAKEN AN INTEREST IN THE TARDIS IMPRESSION...

A VERY OBSCURE BRANCH OF ARMY INTELLIGENCE KNOWN BY THEIR OFFICIAL TITLE AS S.A.G.3...

AND TO THEIR COLLEAGUES IN OTHER BRANCHES AS SIMPLY "THE CREEPS"...

ONE WAS A VERY SKILLED **DOWSER**... BEING TRAINED TO DISCOVER CACHES OF TERRORIST ARMS...

ANOTHER WAS GIFTED WITH TELE-KINETIC POWERS... AND HAD ONCE DEFUSED A BOMB IN A LONDON STREET BY THAT POWER ALONE...

THE THIRD... NOBODY QUITE KNEW **WHAT** HIS SPECIALITY WAS...

EXCEPT THAT HE ALWAYS SEEMED TO BE IN THE RIGHT PLACE AT THE RIGHT TIME...

LIKE **NOW** FOR INSTANCE...

BUT THIS TIME HE WAS UP AGAINST A REAL EXPERT...

BEFORE ANYONE COULD BLINK, THE SHADOW-MAN STRUCK...ONCE...

TWICE...

AND WAS GONE...

SCANNED THE ROCK-FACE WITH SENSORS OF EXTRAORDINARY SENSITIVITY...

JUST AS A HUGE MILITARY TARDIS MATERIALISED ON THE QUARRY FLOOR...

THEN **VANISHED** JUST AS QUICKLY...

LEAVING A VERY SMALL BLUE POLICE BOX BEHIND...

I'M FREE... THEY'VE LET ME GO...

THE EVIDENCE THEY NEEDED IS NO LONGER HERE...

YOU DISPOSED OF THE EVIDENCE, DIDN'T YOU?

YES... I DID.

WHY? WHAT DO YOU WANT OF ME? WHY ARE YOU DOGGING MY FOOTSTEPS?

I AM A SHADOW, DOCTOR. MY WILL IS NOT MY OWN. I CANNOT ANSWER YOUR QUESTION, I MERELY FOLLOW INSTRUCTIONS...

SOMETIMES I AM THE INSTRUCTIONS. BUT AT ALL TIMES I AM THE WILL OF MY MY MASTERS...

THEIR WILL MADE MANIFEST...

WHAT HAVE THEY DONE TO YOU?

DONE? THEY HAVE SET ME FREE... AND YOU, TOO...

FOR THE TIME BEING...

"FOR THE TIME BEING"... SUCH A STRANGE PHRASE...

AND AM I REALLY FREE?

THE DOCTOR FELL SILENT... WONDERING WHERE HE WOULD GO NEXT...

THE END.

Doctor Who Archives

THE PIRATE PLANET

EPISODE 1

In the Northern hemi-sphere of the planet Zanak a mountainside houses a strange structure, known as "The Bridge". Within, the Captain is reprimanding his second in command, Mr Fibuli, for being thirty seconds late with a report. Delivering a less than satisfactory summary he is spared the Captain's wrath with the information that the much sought, Madronite one five, has been discovered in quantity. Mr Fibuli tries to point out certain irregularities about the planet but his warnings fall on deaf ears as the Captain orders the immediate mining of the mineral. Over an external P/A System the Captain informs the inhabitants of Zanak of the forthcoming "Golden Age of Prosperity".

Not all on the planet rejoice, though. Hidden in some obscure cave a group of people, called Mentiads, use their psychic powers to observe a potentially new telepath, Pralix.

On board the TARDIS a Doctor locks away the first segment of the Key to Time before setting the co-ordinates to recover the second. As he attempts a materialisation on the planet Callufrax the Ship is buffetted. For a few seconds the entire fabric of the Space/Time Contiuum is ripped apart.

The Captain on his Bridge also experiences multiple malfunctioning of his equipment. The whole infra-structure of Quantum Physics is in retreat and Mr Fibuli has to provide an explanation.

In the TARDIS Romana blames the incident on the Doctor's refusal to follow proper landing procedures according to the Manual. Infuriated, the Doctor allows Romana to materialise the Ship by the 'Book'! She instigates a perfect landing but not on Callufrax. K-9 spins around alarmingly.

The gathering of Mentiads in thier cave circle slowly, chanting "Life force dying", over and over.

Pralix, sheltering in the house of Belaton, has convulsions in rhythm with the chanting causing a fever-like condition. Balaton, his Grandfather, and Mula his sister try to calm him.

Checking the co-ordinates the Doctor reveals an anomoly to Romana. They have arrived at precisely the right point in Space and precisely the right time but on the wrong planet! He hasn't the faintest idea where they are.

Like a cat on hot cinders Balaton is worried that someone may hear his Grandson's cries. Mula tells him off for being superstitious and so stupid. No-one is going to take Pralix away. Suddenly a friend, Kimus, arrives. He is concerned to see Pralix's condition. It worsens every time the "Omens" appear in the sky.

Concentrating on Pralix the Mentiads are disturbed by the arrival of the TARDIS. Their psychomancy alters to the emergence of the Doctor and Romana. Action is required at once.

Using the Tracer the second segment seems to be everywhere. Unable to communicate with the locals, Romana fares better than the Doctor with a lure of jelly babies. This in turn leads to the discovery of precious stones scattered liberally about the place brought about by the lights (omens) in the sky. Even Orlion, normally only found on Collactin and Bandraginus Five, lies abandoned in the gutter. Bandraginus Five Strikes and ember in the Doctor's memory.

With Pralix still feverish, Mula asks what it all means. Balaton tells her to simply accept it. That is the way of life. Kimus is more sceptical even though has no answer for the strange happenings. Balaton has but one thought and that is to keep Pralix out of the hands of the Mentiads, even if it means strangling his own Grandson!

Meanwhile, the Mentiads have reached the climax of their chant. "The vigil of evil is accomplished. The one called Pralix must be harvested. the time of vengeance shall be soon. Vengeance for the crimes of Zanak." They leave their cave and start across the moors.

Out in the street the Doctor shouts for Callufrax. His plea is returned by a cry from a nearby house. "The life force is dead." Leaving Romana, the Doctor investigates.

On the moor the Mentiads come ever closer.

In the street Romana is arrested for being a stranger. Strangers are forbidden.

Up on the Bridge Mr Fibuli draws the Captain's attention to the approaching Mentiads. Aware that they are coming to collect the rogue telepath the Captain orders Pralix's immediate destruction.

The Doctor pronounces Pralix to be in a state of shock. Mula explains that it happens every time the Captain announces a new 'Golden Age of Prosperity'. Balaton sings the Captain's praises while Kimus denounces him. This intrigues the Doctor greatly.

K-9, meanwhile, has not gone unnoticed as it enters Balaton's house. The Captain orders an immediate search of the dwelling.

As the Doctor asks about the Mentiads Kimus warns of their approach and Balaton tries vainly to hide Pralix. As Mula, Kimus and Balaton argue the Doctor tries to get through to Pralix as the Mentiads enter. He tries the friendly approach and is knocked to the ground by psychic energy. K-9 fires his stun gun but to no effect. The Doctor tries again to speak but this time is knocked completely unconcious and slides to the ground.

EPISODE 2

With the Doctor unconcious Pralix is taken from the house while Balaton and Mula cover in the corner and Kimus follows at a safe distance.

The Captain is furious that his guards have failed to prevent Pralix's escape. Also, Mr Fibuli has failed to find the cause of the Space/Time Continuum disturbance. Reward for failure is death. Polyphasevatron lifts off. Seconds later a technician lies dead at the feet of Mr Fibuli. A drastic warning.

In Batalon's house the Doctor recovers, slowly. As K-9 explains the technical side of the Doctor's misfortune he also reveals Romana's arrest. The Doctor forms two rescue parties. K-9 and Mula will track Pralix and the Mentiads while he and Kimus go in search of Romana.

High above them Romana is enjoying her air-car ride.

Below Kimus and the Doctor, using a simple ruse, manage to steal the Captain's air-car and set off in pursuit.

At that moment a rather perplexed Mr Fibuli is relating some unpleasant facts to the Captain. The Macromat Field Integrator has burnt itself out leaving them with three alternatives. 1) Try and find a new unit. 2) PJX18 is a very rare mineral which could conceivably do the same job. 3) For Zanak to stay where it is. The Captain is outraged.

Kimus is having the time of his life aboard the air-car as he explains to the Doctor about the mines that are fully automated even to the point of re-filling theselves when the Captain announces a new 'Golden Age'!

In her infuriatingly superior manner, Romana tries to explain what a Time Lord is. He takes this as an insult to his intelligence and sets his electronic parrot on her, her execution only stayed by his Nurse.

At the foot of the Bridge the Doctor and Kimus reach ador. Opening it they enter only to find a fantastically long corridor receding into the depths of the mountain. Leaving Kimus on guard out-side the Doctor travels on what seems to be a Linear Induction Corridor.

On the Bridge Romana correctly identifies the burnt out Macromat Field Integrator, proving her worth, even if she does call it a piece of anti-quated junk. She tells the Captain that the Doctor is the one he should be talking to when in walks the Time Lord in person. Not that they have much choice, the Doctor and Romana offer their services of help and are taken to the engine room.

In a massive cathederal-like room the Doctor and Romana are impressed by the sheer size of the engines. Checking with the Tracer the Doctor's suspicians are confirmed. They have stumbled on one of the most heinous crimes ever committed and are in great danger. Making his excuses the Doctor and Romana are escorted back to the TARDIS.

Fortunately Kimus is waiting at the doorway and soon dispatches the guards. Within minutes the three friends are heading to investigate the mines.

Meanwhile, Mula and K-9 have reached the Mentiad's dwelling place. Apprehensively they enter.

As the Captain nearly bursts a blood vessel when he learns of the Doctor's escape the three fugitives enter the mine, descending into blackness below. This is all monitored on the Bridge infuriating the Captain even further. He gives his guards the order. Obliterate the three intruders.

Three miles below the surface of Zanak it is cold, wet and icy. The truth dawns on Romana. Zanak is hollow. They are now standing on the surface of Callufrax. The Doctor explains to Kimus that the giant engines of the mountian dematerialise the hollow Zanak, flip it half way across the Galaxy, rematerialising it around its chosen prey. In this case, Callufrax. Zanak is one huge mining machine extracting all the valuable

This spread: A selection of scenes from The Pirate Planet, which was written by Douglas Adams who is better known for his radio play/ books/tv show The Hitch Hikers Guide to the Galaxy. The adventure starred Tom Baker as The Doctor and Mary Tamm as Romana.

minerals and leaving the rubble behind. The Doctor recalls the disappearance of Bandraginus Five about one hundred years ago. Now he knows what happened to it. Romana is just about to use the Tracer when the Captain's guards appear. Kimus, Romana and the Doctor run into the tunnels with the guards in hot pursuit only to be confronted by a group of Mentiads. "Doctor. We have come for you."

EPISODE 3

Trapped between the Mentiads and the guards Kimus recognises Pralix. As the guards begin shooting the Mentiads put up a force wall protecting the Doctor and friends.

In the Mentiads cave dwelling K-9 informs Mula that he has detected the approach of the Mentiads and the Doctor.

The chief guard report's the Doctor's escape to the Captain and falls foul of Polyphaseavatron.

The chief Mentiad asks the Doctor to explain their plight. What evil pervades the planet? With each new Mentiad they grow stronger yet an understanding evades them. A telepathic Gestalt is the Doctor's reply which K-9 explains as many minds combined telepathically to form a single entity. He goes on to explain about the giant transmat engine and the mining process as Zanak smothers planet after planet for mineral wealth and how the omens in the sky mean the death of another planet.

Mr Fibuli and the Captain discuss the possibility of destroying the Mentiads by use of Voolium and Madronite One Five crystals, refined to produce interference which will neutralise their mental power. Calhufrax is abundant with such crystals and the Captain orders the immediate reduction of the planet.

The history of Zanak is related to the Doctor by Kimus and the Mentiads. Zanak was a happy and prosperous planet until the reign of Queen Xanxia who was said to have lived for hundreds of years and possess evil powers. She staged Galactic war to demonstrate her powers and by the time she had finished Zanak was ruined. Then legend speaks of a giant silver ship that crashed one night with the Captain among the few survivors. The Captain took charge of Zanak persuading the people to work for him. That was when the Omens started and the 'Golden Ages of Prosperity'. For some, the Mentiads, agonies of the mind began as the telepathically susceptible absorbed the 'Life Force' of the plundered planets. Al the psychic energy was stored in the Neural pathways of the Mentiads. K-9 interrupts with the information that all mining processes are now in operation.

On the Bridge the Captain grows impatient. His yearning to be free once again to raid and conquer the skies uppermost in his mind. He remembers the glorious days aboard the greatest raiding Cruiser ever built, the Vantarialis.

Trying to steal an air-car again this time Kimus and the Doctor are caught. They are taken to the Bridge.

The news of the Doctor's capture heartens the Captain as does the location of a potential source of PJX18. He orders the immediate Jump and mining process to begin as soon as the Voolium and Madronite One Five crystals have been produced. Mr Fibuli is concerned that the new planet is heavily populated, the planet Terra, but the Captain cares not a lot. The unasuming Nurse enquires if their objective is in sight. The Captain concurs. Her polite interest is unnerving.

Down in the streets K-9 is put aboard an unguarded air-car and sets off in pursuit of its master.

The Captain interrogates the chained Doctor who swiftly turns to questioning about trying to learn exactly what the Captain is up to. Mr Fibuli is ordered to release the Doctor who is then taken by the Captain to his trophy room. The Doctor is appalled, if not impressed, at what he finds. Each of the small spheres within the glass cabinets is the entire remains of a crushed planet. Millions upon millions of tons of compressed rock held suspended by a most brilliant piece of Astro-gravitational engineering ever known. The Doctor demands to be told the purpose behind the almost inconceivably diabolical scheme when Mr Fibuli interjects announcing that the Mentiads are on their way.

As the Meniads prepare to storm the Bridge Mr Fibuli inserts the newly mined crystals into the Psychic Interference Transmitter cancelling out the Mentiads telepathic powers.

See that his friends are doomed Kimus launches a pathetic attempt at the Captain's life who in return sets Polyphaseavatron loose. Kimus is saved only by the arrival of K-9. Ad the two mechanical pets battle, Kimus and the Doctor escape into the corridors. Taking shelter through a bulkhead they find themselves in a chamber containing Time-Dams in between which is the wizened old body of Queen Xanxia, trapped in the last few seconds of life. As they speculate the motives behind such a revolting plan, K-9 enters carrying an immobilised Polyphaseavatron. The Doctor sends Kimus and K-9 down to the engine room on a mission of sabotage while he intends to return the "dead parrot" to the Captain.

Entering the Bridge the Doctor returns the destroyed Polyphaseavatron to an almost exploding Captain who wreaks curses of death and destruction upon the Time Lord. In a mockery of a make-shift trial the Captain, Nurse and Mr Fibuli pronounce the Doctor guilty of "killing the parrot". Escorted to the pinnacle of the Bridge a section of wall lifts away to reveal a plank extending over a thousand foot drop to the ground blow. The Doctor finds the situation hard to take seriously until the Captain produces a gun and fires at the Doctor's feet forcing him along the plank and over the edge. The Doctor's scream lingers in the air for several seconds as he plummets downwards.

EPISODE 4

The laughter of success turns to surprise for the Captain, Nurse and Mr Fibuli as the sonorous voice of the Doctor joins them. In the doorway, holding a black box, stands the loquacious Time Lord. Holding up the black box the Doctor reveals that he has discovered their little secret. Operating a switch the box projects an image of another Doctor which is indiscernable from the real. Not everyone on the Bridge is who they claim. He tries to switch off the Nurse but is unable as she shimmers and retains her form. She explains that her body has almost attained full corporeal form. It can no longer be simply turned off.

At the foot of the Bridge, Romana and the Mentiads have reached the doorway. They concentrate on the lock but discover they lack power. The Psychic Interference Transmitter is working. Romana saves them from the guards using brute force. The gun!

Her true colours now showing the Nurse, Queen Zanzia the tyrant ruler of Zanak, takes control. The Doctor insists that her body will never become fully corporeal. The Time-Dams cannot sustain the eternal life she seeks. Her calculations are based on a false premise. The energy needs of the Time-Dams increase exponentially. There is not enough energy in the Universe to keep them going forever. Xanxia refuses to believe the Doctor, trusting her own calculations. The Doctor approaches an unusually silent Captain only to find that he is under the complete control of Xanxia, via her control belt. She orders him to seal the Bridge. Then instructs Mr Fibuli to make the Jump to engulf Terra to obtain the much needed PJX18. Horrified at the possible genocide of Earth the Doctor starts yet another argument where he manages, through a ruse, to escape the Bridge once again. Xanxia lets him go. Co-ordinates for the final Jump are more important. Besides the Engine room is still sealed, the Time Lord can do no harm.

Charging through the corridors the Doctor meets up with Mula, Romana and the Mentiads just as Kimus arrives. He and K-9, whose batteries are dangerously low, have been unable to gain entry to the engine room. Starting off towards the engine room they meet an exhausted K-9. It tells the Doctor of a power cable nearby which can be used to supplement the robot's batteries. With partial restoration K-9 sets up a counter interference in the psychic plain on wavelength 337.98 micro-bars. Although the buzzing clears the Mentiads still cannot open the door. Romana reminds the Doctor of what happened when the Ship tried to materialise at the same time as Zanak. She suggests a similar attempt now. She and the Doctor leave for the TARDIS while K-9 continues to power-up.

Travelling along the inertia free corridor they are pursued by guards. Reaching the end of the

corridor first the Doctor switches off the Inertia Neutraliser and the guards hurtle headlong into the facing wall.

As the Doctor and Romana ride in the air-car Mr Fibuli discovers that someone is jamming his Psychic Interference Transmitter. Not knowing what to look for the Captain orders his guards to destroy everything.

Kimus becomes highly agitated as he realises there is nothing he can do to help.

On board the TARDIS the Doctor sets the co-ordinates while Romana monitors the Warp Oscillascope and the Gravity Dilation Meter for the precise moment of Zanak's dematerialisation.

On the Bridge all is ready. Mr Fibuli instigates the demat procedure.

As both Zanak and the TARDIS try to materialise simultaneously all systems jam as the two attempt emergence from the Space/Time Vortex.

In the reverberating TARDIS the Doctor decides to break the impasse by turning off the Ship's force field and opening a communications channel to Pralix. The Mentiads are still too weak to open the door however, the Doctor has a flash of inspiration. Concentrating together the Doctor and Pralix project their minds beyond the door into the engine room. By telekinesis they lift a spanner and guided by the Doctor smash it down on the Mega-Photon Discharge Link. There is a tremendous explosion as Zanak's engines fail and the planet resumes normal Space/Time. The TARDIS materialises next to the Time-Dams and the husk of the old Queen Xanxia.

As the Doctor shows Romana the Captain's trophy room, the Captain himself mourns the death of Mr Fibuli. The Doctor explains that the Captain intended to use the astronomic energy sources of the compressed planets by altering the balance slightly, creating a standing vortex in the middle of the time field between the dams. Time will then speed up again and the Queen will die. The theory is sound enough but it would not have worked because Callufrax is not real. It is the second segment to the Key of Time. Romana asks how they are to retrieve it. "By doing something extremely clever," replies the Doctor.

Bent on avenging Mr Fibuli's death the Captain, now fully prepared, attacks Xanxia. He fails as she cuts off his life support and he falls dead across the control board. The Doctor enters and Xanxia turns on him, gun in hand. As she is about to fire the altered circuits of the Captain engage and Xanxia vanishes from the Bridge. Ushering everyone out the Doctor sets to making some adjustments of his own to the controls.

Later in the TARDIS the Doctor puts his plan into effect. Having switched the Captain's circuits around he has created a Hyper-Spatial force shield around the shrunken planets. Next he dematerialises the TARDIS and then by remote control, Zanak. Then inverting the gravity field of the Hyper-Spacial force shield he drips the shrunken planets into the hollow centre of Zanak. They then expand in an instant to fill the hollow space and hey presto one new planet. Callufrax, meanwhile is flung off into the Space/Time Vortex to be recovered at a later date.

Materialising back on Zanak the Doctor wires up the Bridge and Time-Dams with explosive charges. He leaves the act of destruction to the Mentiads. Combining their wills the plunger depresses, detonating the explosives. As the Bridge errupts in a ball of fire Romana and the Doctor slip quietly away in the TARDIS.

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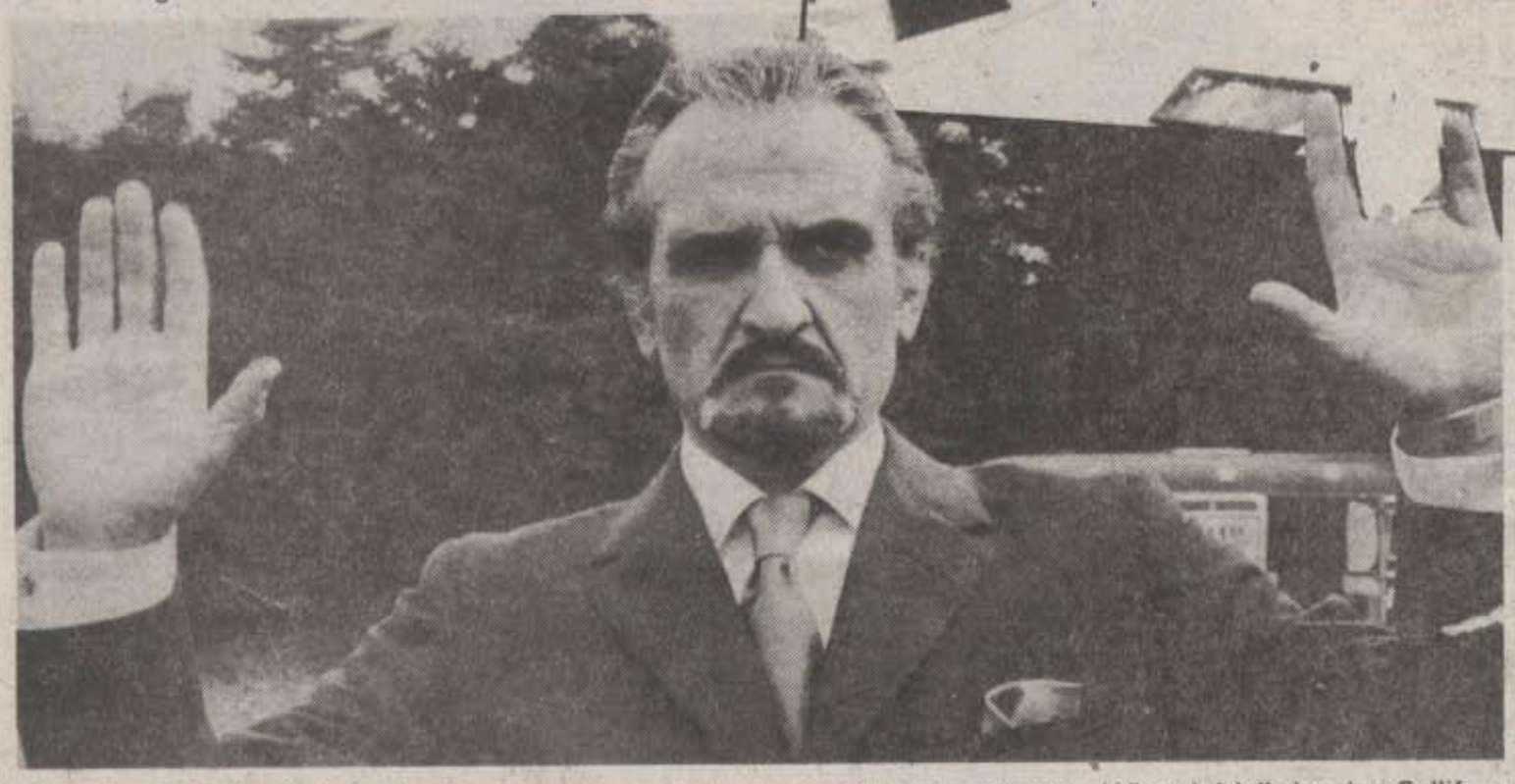
MATRIX DATA BANK

To start off with this month we would like to correct two mistakes. Firstly in **Doctor Who Monthly 73.** Our thanks go to David J. Howe for the following information concerning the Key to Time. "Contrary to what was written, the six segments did all fit together to form a solid cube. The first and sixth segments were of identicle dimensions and the other four were all different. A solid cube was also constructed as, once the pieces were together, there was no way of holding them together (ie, the core, or tracer did not lock all the pieces together)."

Secondly, the **Winter Special,** the *Invasion* Archives feature. At the end of episode eight we stated that the Brigadier drove the Doctor, Jamie and Zoe to the E.E. field containing the invisible TARDIS. In fact it was not the Brigadier but Captain Turner and Isobel who bid farewell to the Time travelling trio.

On to matters anew. George Falconer writes; I thought that the TARDIS was telepathically tuned to the Doctor's brain so that only he could open it. If so, how was the Master able to open the Ship with a key in *Time-Flight?* When we first met the Doctor, back in



1963, the TARDIs lock had twenty wrong tumbler positions and only one right one. So not only did one have to have a key but also know how to operate it. Susan pointed this out to Ian in the story *The Daleks.* Later in the Doctor's travels on the planet Tigus the mischievous Monk broke the TARDIS lock which the Doctor had to hastily repair in ancient Egypt. When doing so it was a rushed job and the twenty-one tumble security system was overridden making it more like the conventional lock.

Michael Richardson of Huddersfield wants to know if the full TARDIS take-off effect was heard at the end of *The Brain of Morbius.* Even though the effect was played nearly twice normal speed the full effect was still not utilised. The complete take-off and landing sequence has a duration of just over two minutes which in the history of the show has never been used in one go. The nearest we came to it was the de-materialisation and rematerialisation from Palaeolithic Earth to Skaro sequence.

W. Baggs from Southampton asks; it has been stated or hinted many times in the series that the Time Lords on Gallifrey have control over the TARDIS and could return it to its home planet whenever they wished. If so why wasn't this done during the Hartnell and Troughton eras? The whole of Time and Space is, to say the least, a farely vast volume in which to find something without some sort of clue. Pure chance would be the only way. When initially leaving Gallifrey the Doctor disconnected the homing beacon. Therefore, until he gave his position to the Time Lords during the *War Games* they had no notion of his where-abouts. Once the TARDIS had returned to Gallifrey the time technicians replaced the sabotaged unit.

Kevin Galliers of Mid Glamorgan would like to know if there is any possibility of more of the early Jon Pertwee series being adapted into Target bookform. The last time of asking, W.H.Allen's policy is to novelise each new season and then, after re-prints of the more popular titles, to catch up with the older stories. The present editor, Christine Donougher is very keen to do this. This year should see the Davison stories complete and all the Tom Baker titles are now complete. (except for the two Douglas Adams stories *Pirate Planet* and *City of Death* which, at the moment, have insurmountable problems) That only leaves four Pertwee stories to be written before concentration on the Hartnell's and Troughton's will be mounted.

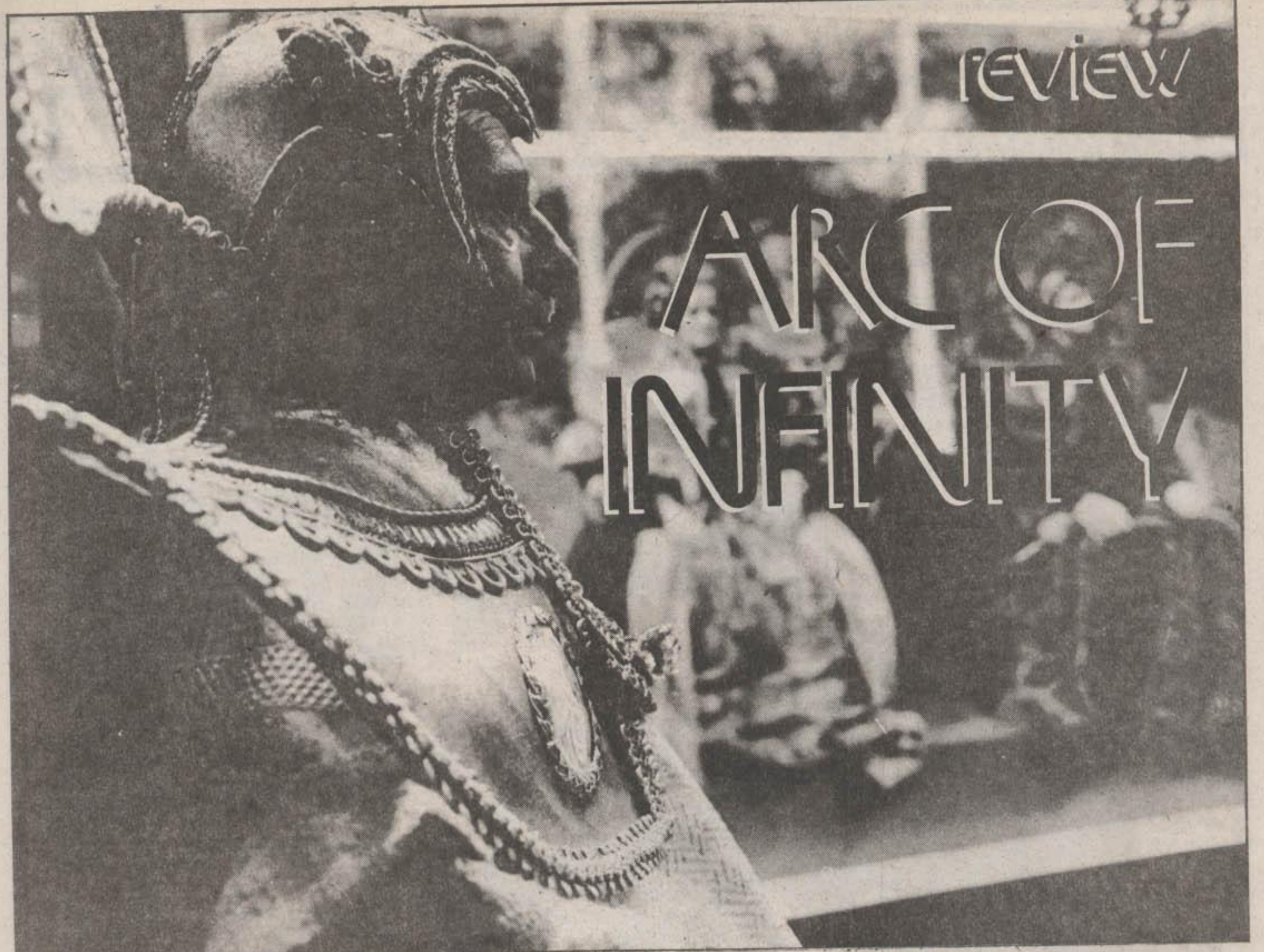
On the subject of Target books, Howard Leatherbarrow of Mersey Side is rather concerned about the word "bastard" in the *Enemy of the world.* As he was only eleven days old when the last episode of *Enemy of the World* was broadcast he has difficulty in remembering if the 'said' word was used in the actual programme. No, it was not used in the programme. With todays standards of life having lapsed considerably one supposes that in this contemporary novelisation the use of "bastard" was in keeping with the times and would not offend.

Stuart Palmer of Chelmsford asks; "Is it true that the Master is the Doctor's brother?" It has never been stated as so but then it has not been denied either. The original idea was proposed by actor Nicholas Courtney to producer Barry Letts who thought it an interesting idea. However, that was as far as it went. (so far!)

From Glasgow, Thomas Johnstone wants to know; How many central consoles have there been in the television series? Only one, but!! The basic 'table' and stand are still the original from 1963. The actual control sections have been altered over the years, though. Right up until *Inferno* the console remained virtually the same as we saw it in *Unearthly Child.* Only *very* slight modifications were made during the first eight years. Understandably, the unit suffered eight years of manhandling and consequently suffered accordingly. So for *Colony in space* it was "cleaned" up, a fresh coat of paint and a few new instruments. This lasted up to *Death of the Daleks.* When we next saw the console, in *Pyramids of Mars,* all six instrument panels had been renewed. Up until *Death of the Daleks* the panels were numbered and therefore always appeared on the "table" in the same order. Unfortunately, from *Pyramids of Mars* onwards numbering was forsaken and over the years we had numerous combinations of the panels. Again, over the next six years manhandling has taken its toll and the console has deteriorated badly. When John Nathan-Turner took over as producer it was spruced up a little and the panels tended to appear in the same order again. Several John Nathan-Turner stories have caused substantial, new instruments to be added and for the twentieth season new navigational instruments have been made as well as a very good general tidy up. As a rider you may have noticed that since *Leisure Hive* the interior TARDIS set has increased in size to bring it in line with the original *Unearthly Child* set.

REVIEW

ARC OF INFINITY



Arc of Infinity the first story of the twentieth season finally arrived after nearly a nine month break and has the *Doctor Who* cameras once again leaving our shores and the good Doctor returning for the third time to his home planet of Gallifrey.

In 1979 when the cameras went to Paris to film the *City of Death* we were shown in no uncertain terms that they were indeed filming in France by means of several unnecessary chase scenes throughout all four episodes. This time we visited Amsterdam with only one far more subtle chase at the end of episode four. Amsterdam was not a necessary requirement for the overall plot but written in specifically. *Arc of Infinity* could just have easily been written for London or New York unlike *City of Death* where the location was an integral part of the plot. However, Amsterdam it was to be and a very sensible and refreshing look at the city was utilised.

Our first promised "old" villain from the past, in celebration of the twentieth season, was none other than the infamous deserted Time Lord Omega, of *Three Doctors* fame. The storyline for the *Three Doctors* was very average on which Johnny Byrne has built upon to produce *Arc of Infinity,* a much more substantial story. Omege has returned again and with a new costume. Although different from the original it was equally intriguing. In this case it was enhanced considerably when viewed in the anti-matter world, observed from our Universe, Hedin's viewpoint. Continuity between the *Three Doctors* and *Arc of Infinity* was flawless and in episode four Omega's plight came across exceedingly well. For millennia Omega has been trapped in his anti-matter world. Eventually his physical constitution deteriorates into non existance with only his will surviving. He tries an abortive attempt to enter our world (*Three Doctors*) but is defeated by the Doctor and doomed to remain in the anti-matter universe. Then a sympathetic Time Lord, Hedin, makes contact with Omega, the oldest surviving Gallifreyan from Rassilon's time. Hedin is overawed by his legendary hero and for reasons, not necessarily maleficent, agrees to help Omega return home. Partial success is achieved, semi-bonding with the chosen victim, the Doctor. The highlight of Omega's success is in the park by the musical organ when a little boy pushes past him. After thousands upon thousands of years of non-entity, suddenly at last George lives again. He is solid, he can feel and touch. The breath of air on his cheeks causes long forgotten sensations to be re-kindled as does the ground under his feet. He is conscious of weight again and then, that boy pushes past him. That such a seemingly insignificant action could cause such a fantastic opine is reflected in the expression on Peter Davison's face as he gazes down at the boy a realisation that says it all. Freedom. Unfortunately, a freedom that is to be short lived. Bonding is incomplete and slowly he begins sliding back into anti-matter. An air of pathos surrounds him as he tries to run but there is nowhere for him to run to. The bitterness of failure yet again warps Omega's mind. If he cannot survive whole then neither will anyone else. Why should he, the greatest temporal engineer ever, be condemned to a prison of non-existence. A life of intangibility, a non life for eternity. Death is preferable and the death of the universe unwilling to accept him seems somehow poetic justice in Omega's eyes. As we know the Doctor stopped him. The burning question remains, did he kill Omega or merely dispel him back into his negative universe? Time will no doubt tell.

The Time Lords of Gallifrey were once again in their superb regal costumes. It is a pity that even today's televisions cannot do justice for such elaborate robes for when seen "in the flesh" one is astounded at their intricacy of texture and design. A lot of money must have been spent on producing these pieces, possibly the best throughout the show's history. Even the Capitol guards uniforms stand up to close inspection. In fact all the costumes reflect the grandeur of the Time Lords of Gallifrey unlike the Capitol sets.

They were nowhere near as impressive as the ones in *War Games* but nevertheless they were nice. The acting of the High Council was faultless and pleasant to watch but somehow lacked the aura of power that emanated pre-1974. The abruptness and impassiveness to duty of Maxil seemed uncharacteristic of a Gallifreyan but then he was a soldier. It has always seemed strange that a race as advanced as the Gallifreyans should need the services of guards or police at all.

Continuity, generally, was not overplayed and had a definite place within the story framework. The character of Borusa has entered another chapter and is building up to be almost as intriguing as the Doctor's. When first learning of him *(Deadly Assassin)* he had just been appointed leader of the Cardinals, a judicial order, and as such earned a place on the High Council. Much earlier in his life, we are told, he was the Doctor's tutor at the Prydonean Academy for many years. Then on a re-visit to Gallifrey by the Doctor *(Invasion of Time)* Borusa had been elevated to the position of Chancellor, next in line for the Presidency. At the time of the Vardan invasion Chancellor Borusa had not been inaugurated and was in fact only "acting" President. Now, in *Arc of Infinity* we find he has at last achieved his goal. President Borusa! Did we detect a slight note of jealousy in the Doctor's voice or perhaps reverence. President Borusa's line; "Unfortunate, wretched creature. My hope is that he found peace at last" was somewhat cliché-ridden for such an advanced civilisation. One is left wondering why the Time Lords would not have helped Omega, one of their legendary heroes, transfering him through into our universe. Councillor Hedin was sympathetic, why not the others. Also, it did seem out of place and unnecessary for Hedin to kill Talor. Stunning him should have sufficed.

The Ergon was possibly the only serious bone of contention throughout the story. As were the Gell Guards, the Ergon was one of Omega's unsuccessful attempts at psycho-synthesis. In *Arc of Infinity* the Ergon did not have a large part as the Gell Guards in the *Three Doctors* but significant. When silhouetted against Omegas and open Tardis the Ergon did look rather scary. However, when seeing the creatures in "daylight" it was something of a let down.

The TARDIS seems to have undergone a refurbishment (not before time) with another central column interior that came across extremely well. The Doctor's enthusiasm over repairing the Ship soon waned even though prompted by a suddenly, slightly older Nyssa. How much time elapsed between the Doctor leaving Heathrow and our recent encounter with him? Sarah Sutton returned an excellent performance doing justice to a well-written part. Tegan's re-entry to the programme was handled well, if unexpectedly, with her apparent coincidental "bumping" into the Doctor again a nice surprise. The new look Tegan was far removed from her air hostess guise, a pleasant change. Janet Fielding's performance was as excellent as ever and portrayed a slightly mellowed Tegan, presumably because she was in her home environment. Events do not seem so frightening when on home ground as they would on an alien world. The "mouth on legs" is still there, bubbling just beneath the surface and no doubt we will see evidence of this very soon. Peter Davison's Doctor still hovers between a Troughton and Baker portrayal with traits of both showing through from time to time. His representation of Omega in episode four, especially the smile to the boy, summed up beautifully the pathos of Omega's dilemma.

Of the four episodes, all of which were good, the second stands out, coming across slightly better than the others. Possibly because of the storyline but also the inter-cutting between the Tardis, Amsterdam, Gallifrey and Omega. They all appeared to gel together marvellously.

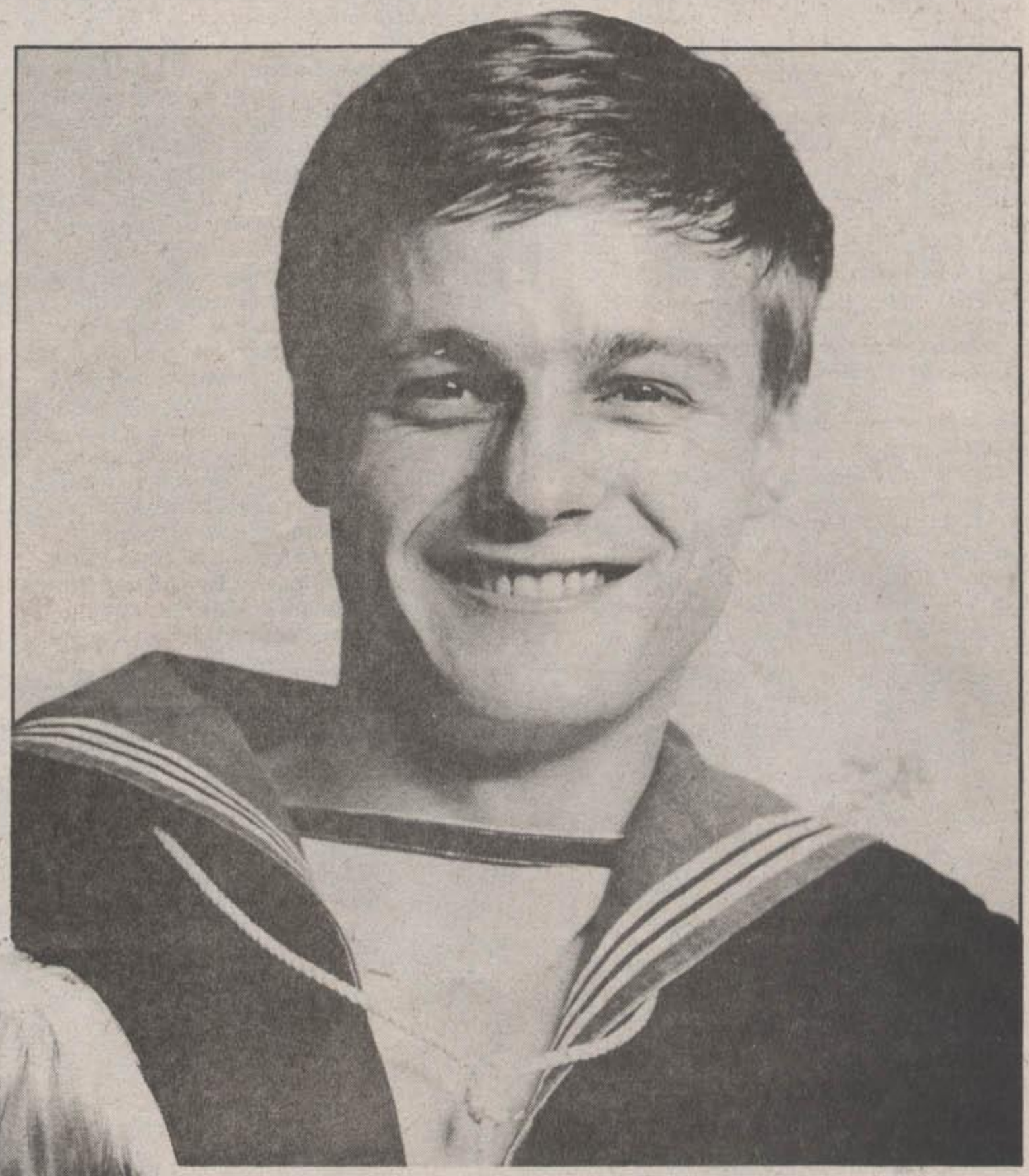
On the whole a very enjoyable, if not sedate, story that has hopefully paved the way for the next Gallifrey encounter to be more in line with *War Games* genre.

Fellow Travellers

BENJAMIN JACKSON

Benjamin, Ben to his friends, joined the Doctor with a girl called Polly in 1966 A.D. In his mid-twenties he had blond hair, blue eyes, was of small but stocky stature and had a ruddy complexion, probably acquired through being a seaman. He was also a very down to earth sort of chap, whose great difficulty in understanding the Doctor and his TARDIS sometimes resulted in a bad headache. Especially after a lengthy and highly complicated explanation from the comic Time Lord. However, no matter how strange a situation or how perplexed Ben became, he always trusted the Doctor implicitly. This though was not apparent to an outsider as Ben was never afraid to speak his mind, which often caused internal arguements amongst the crew of the Ship. The Doctor, who seemed to take great pleasure in goading the trusting seaman was more often than not the receiving end of Ben's sharp tongue, though he had a great respect for the young sailor's honest approach to life.

Ben parted company with the Doctor and Jamie after having helped the Chameleons regain an identity. When saying goodbye, the Doctor, who for sometime has suspected that Ben had rather more than just a soft spot for Polly, hinted in his mischievous way at a possible future romance by telling Ben to go off and become an Admiral and for Polly to look after him. Perhaps one day the Doctor will return to discover the outcome.



POLLY

Secretary to Professor Brett (creator of Wotan), Polly became entangled in the Doctor's life at the same time as Ben. It was because of her insistence to return the Doctor's key that got the pair involved to begin with. At first the Doctor was annoyed by their intrusion but it was not long before he mellowed and was glad to see a pretty face about the Ship.

Polly, of above average intelligence, used her practical nature and level-headedness to keep the other three crew members calm and from being at loggerheads with each other. Like Ben, she had blue eyes and also long blond hair covering most of her pretty baby face. In fact on many occasions it was her good looks that saved the day. One of the most memorable times was in the Highlands of Scotland where she led Lieutenant Algernon Ffinch and his men an merry dance indeed. There was also a far more subtle battle between Ben and Jamie for her affections. From the Doctor's standpoint he found it quite amusing to watch even though there was never an actual head on clash.

JAMES ROBERT McCRIMMON

Known as "Jamie", this rugged young Highlander rescued from the Redcoats of 1746 A.D. became one of the longest travelling friends of the Doctor. One of the conditions the Doctor made before taking Jamie aboard was that he teach him to play the bagpipes, a condition that the Doctor came to regret. At first Jamie was completely baffled by his surroundings but soon began to learn and meet every new experience with great enthusiasm. He soon became a loyal and true friend of the Doctor and once said; "Well, it's great, all this. I'll never know what makes it go, mind you, but at least I feel safe in here." Of course he was referring to the Ship.

Dressed in his tartan kilt and sheepskin waistcoat, Jamie would tackle anyone or anything from a Redcoat to a Quark. During the final encounter with the Daleks he met Victoria, who was later to join the TARDIS crew and become very attached to Jamie. The only sad moment he had while travelling with the Doctor was when Victoria wanted to forego the TARDIS and settle down to a new life with the Harris family in England. For several days Jamie sulked, becoming disinterested in everything. The Doctor became quite concerned for him. Only after their involvement in the affairs of Space Station W3: LX88J, ridding the Station of Cybermen and the befriending of Zoe, did Jamie return to his old self. Although, he never forgot Victoria.

Jamie's final journey with the Doctor took him to Gallifrey and subsequently back home to Scotland. If it had not been for the Time Lords' interference Jamie would still be with the Doctor today.

VICTORIA WATERFIELD

Victoria was orphaned in the Great Battle of Daleks on the planet Skaro. Stranded and with no parents, the Doctor and Jamie took her with them in the TARDIS which became her home for quite a while. Victoria, a highly strung yet very attractive girl with pretty brown eyes and dark flowing hair, was a bit apprehensive at first but soon warmed to the Doctor's charm and Jamie's obvious attentions. Although never at home in a scientific world, her father Edward Waterfield had been a Victorian scientist and so she adapted quite quickly to the Doctor's bizarre and eccentric life style.

She had many exciting times with the Doctor but being more of a homely type of girl than an adventurous one, the Doctor's gallivanting around the Universe did not really suit her. So when she decided to settle down in modern England, both Jamie and the Doctor were very upset yet respected her wishes to stay. Secretly Victoria had hoped that Jamie might have stayed with her. But this was not to be.

ZOE HERRIOTT

A fully trained Astrophysicist/ Astrometrocist, Zoe came to question her role in life on the Space Station during a meteorite storm. When the Doctor and Jamie arrived they inadvertently set her thinking and her brief adventure with them made her realise what she was missing. Consequently she virtually blackmailed the Doctor into taking her with them. Although he did not protest too much he did give her a stiff warning of what she might expect to encounter by showing her what happened when he and Jamie became entangled in the Waterfield affair on a TARDIS Thought Channel.

Being very young, only just past her twelfth birthday, she had a keen and alert mind which on occasions seemed capable of out-thinking the Doctor's. Another of her attributes was that she could be just as mischievous and stubborn as her two companions which inevitably led to all kinds of problems during their travels together. As with Jamie she was returned to her post on W3: LX88J by the Time Lords on Gallifrey, after the Doctor's trial. A turning point in the Doctor's life in more ways than one.

JOSEPHINE GRANT

Having an uncle in a high government position, Jo managed to arrange herself a job in U.N.I.T. (United Nations Intelligence Taskforce). The Brigadier in charge of the organization in Britain was none too pleased at the thought of having a college girl loose in a top security establishment. However, the Brigadier did have a sense of humour and was never one to miss an opportunity and decided to make the most out of the situation by playing a small practical joke on his scientific adviser, the Doctor. Unfortunately for the Brigadier his little prank of making Jo the Doctor's "official" assistant backfired to some extent. For after a shaky start, Jo and the Doctor became great friends.

Out of all his companions Jo, a small cheeky blonde girl whose scatty antics were forever causing vexation, was probably the Doctor's favourite. She and the Doctor were inseparable come what may until the day she travelled to Wales and met a certain Professor Clifford Jones whom she later married. As a wedding present the Doctor gave them a blue Metebelis Crystal.

BRIGADIER ALASTAIR LETHBRIDGE-STEWART

A tall upright man with a small moustache, he was a typical British Brigadier and as such was in overall charge of the British Branch of U.N.I.T. and directly responsible to the Minister in Geneva. Born of a wealthy Scottish military family, throughout his childhood and early adult life was indoctrinated with discipline. Consequently he found at times great difficulty in accepting the Doctor's apparent frivolous attitudes and methods.

Like RSM Benton, the Brigadier was involved in several of the Doctor's skirmishes, although he has known him slightly longer. His time spent working with the Doctor was to prove very useful in later years when retiring to take up tutoring in a private school. One thing he learnt was to allow the rules to be bent slightly. Not everything can be done by the book.

R.S.M. BENTON

Benton, a burly but friendly young man, was devoted to duty and though not expectionally bright was nevertheless a highly trained soldier. He had known the Doctor on and off for nine years being involved in several adventures with him, yet only once did he ever travel in the TARDIS (that was to Omega's H.Q.).

To him the Doctor and his TARDIS were all a bit of a mystery but like so many others he came to trust this strange individual completely, no matter how outrageous the situation.

SARAH JANE SMITH

A young, pretty journalist and a supporter of women's liberation, bluffed her way into U.N.I.T. headquarters by impersonating her famous Aunt Lavinia Smith the Virologist. Once there she believed the Doctor to be master-minding a bizarre mass kidnapping of scientists and stole aboard the Ship in search of them. Later, when arriving in the twelfth century, not realizing where she was, walked straight into trouble. Considering the circumstances she accepted her plight with the dignity and courage of her convictions. It took a while for the Doctor to convince her of the facts but eventually they teamed up to defeat the ev[illegible] Baron Irongron and return to London albeit a deserted London. Before long Sarah-Jane found herself in the capacity official assistant to U.N.I.T.'s 'official' scientific adviser. However, she did not object as this gave her ample material for stories in her magazine. For some reason these stories very rarely seemed to get further than her note book.

Once having left the Doctor her experiences paid dividends and she became a top class international reporter. Within two years she even began the undertaking of a book. Her biography, if she ever writes it, will make fascinating reading I'm sure.

The Doctor was quite happy to have a cheerful face around the time she was with him and was rather taken with her cute smile. He regretted having to leave her behind when summoned to Gallifrey but did leave her a farewell present.

BESSIE and the WHOMOBILE

During his era as Doctor Who, Jon Pertwee commanded the title of being the gadgety Doctor. For Jon loves anything mechanical. Over the years he has owned a variety of motor bikes, cars and boats. When taking over as the Doctor we didn't have to wait long before witnessing the introduction of elaborate hardware into the programme. The Doctor made full use of his Sonic Screwdriver and while Earthbound certainly utilized U.N.I.T's budget providing helicopters, low loaders, Land Rovers by the dozen and in one story a deep sea diving bell and carrier.

Throughout the Pertwee years we were visually treated to practically everything that moved; from Hovercraft to Auto-Gyros. The mainstay of the seventies, coming second only to the TARDIS, undoubtedly was Bessie, the Edwardian roadster. This car was introduced in the second Pertwee story, *The Silurians* and remained right through until Tom Baker's *Robot.* The last season for Jon saw the introduction of the Whomobile which sadly belonged to Jon personally and left the programme with him.

Unlike the Whomobile, which was a "one off" specifically designed and built for Jon Pertwee, Bessie was one of a limited edition of a kit car made by Siva/Neville Trickett (Design) Ltd; of Blandford, Dorset.

It was possible to obtain either a two or four seater version, the latter being chosen by then Producer, Barry Letts. "Yes, we think viewers will grow quite affectionate towards Bessie." Prophetic words indeed! The Press of the day also spoke very highly of the little car.

THE SUN: "The flighty young crock—useful acceleration with all the motoring pleasures."
THE EXPRESS: "Highly popular."
THE SKETCH: " . . . the car that gives you 100 smiles an hour."
MOTORING NEWS: "The incredible Ford Popular based Edwardian Dummy handles amazingly well."
CUSTOM CAR: "Its appeal is enormous and as a crowd puller it has few equals.
HOT CAR: "Without a moments hesitation I can fully recommend this exciting little buggy."

The Siva two seater Roadster and the four seater Tourer were designed to fit directly on to an unmodified E93A For chassis. These chassis were used by Ford from the late 1940s through to 1958 for their Ford Popular, Prefect and Anglia's. Cars that have since earned the nickname of "Sit up and Beg" cars. The E93A chassis was chosen simply because of its popularity and availability in Britain, today.

Construction of the Tourer was a fairly simple business for the mechanically minded. Detailed fitting instructions were supplied and Siva's maintained that the basic car could be completed in as little as two to three weeks of spare time working. This estimate was perhaps a little enthusiastic for one person but with two working, it was possible.

The first step was to remove the body and in order to do this all lights and instruments with their respective wiring had to be removed. These would be kept for re-use unless one chose to fit new components. Next all the electrical gear from the engine side of the bulkhead had to be disconnected, including the starter cable, choke cable and handbrake.

This done, the throttle pedal and linkage, together with the plates from the brake and clutch pedals were unbolted and removed. The steering wheel and column could remain although the fixing brackets had to be dispensed with. All the flooring (which incidentally was plywood!) had to go as did the front wing support brackets. The metal coweling between the front chassis members

►

could remain, if desired.

The bodyshell was now ready to be removed and the simplest method of doing this was to dismantle it piece by piece where convenient i.e. wings, bonnet, radiator shell and boot lid. As any good mechanic will tell you, if the nuts are rusted on (which in this case they were not) take a cold chisel and threaten the offending bolt. If that doesn't work then hit it!

Once all the removable parts were off one had to cut the bodyshell along the join of the chassis, which was a lot simplier than it sounded, chopping off any remaining rivets or welds where necessary (remember that in the 1950s the body was bolted to the chassis, unlike today where the chassis is an integral part of the design and therefore inseparable). The body could then be lifted clear of the chassis and nine times out of ten, one was left wondering what to do with it!

Next, the floor covering and the fuel tank had to be cut away as far back as the crossmember behind the back seat. This upright piece was left attached in order to give added strength to the chassis. The fuel tank could then be removed and the chassis had to be shortened by cutting off to the rear of the back cast spring mounting chassis member.

Then came the easy part, remove the radiator and cut the fan down to a diameter of 10½ inches. For the best results, steam clean the chassis and engine preparing it for painting. Red Oxide is preferable here.

It was sensible at this stage just to check braking cables, shock absorbers and wiring, implementing repairs if necessary. The fibre glass Tourer body, with the two seats bolted on, could then be slid into position over the steering column. Then the fuel tank had to be fitted into its new position. The wiring and fuel pipe was then connected. This done the body could be bolted into place on the chassis having been pushed forward as far as it will go. The running boards and mounting brackets were mounted next, ensuring equal distance between the wheels. Having done this, the rear mudguards and brackets were bolted in position.

The front mudguards were bolted through the front edge of the running board and a modified mounting was bolted to the front wing support. Next, the only new part needed, a 105E Ford Popular radiator was fixed 1" in front of the fan.

The new bulkhead had to be drilled next to accommodate such things as instruments, choke, starter ignition etc. This was where personalisation came into the fore as it was entirely up to the individual what was used and where. The front headlights were then mounted, as were the rear lights.

Finally, the steering column could be raised to suit by elongating the holes in the top of the chassis and placing washers between the chassis and steering box front bolt. The floor had to be drilled to accept the throttle pedal and the bulkhead to accept the linkage. This had to be bent slightly for completely free movement.

The join between the body and chassis could then be filled with body filler and the car was ready for painting. The simulated artillery wheels when painted were bolted to the original hub caps (now painted black).

When dry, the seats were upholstered using the supplied foam cushioning and leathercloth covering and popper buttons.

The battery is fitted to the running board and the car was ready to go.

For everyday use or just weekend jaunts this little car was one of the most practical and reliable vehicles of its type in the world. Spares were available through any Ford stockist while various manuals were available for servicing and tuning. It was for these reasons that the *Doctor Who* production team chose this car.

The basic kit comprising of an elegant glass fibre body, seats, bonnet, mock artillery wheel trims, mudguards, foam cushioning and brackets for the bonnet, radiator, running boards and fuel tank cost a mere £160. On top of this were several optional extras which Bessie had. These included bulb horns, luggage trunk, coach lamps, Cibie headlamps, hood and side curtains, battery box, seat covers, screen and bonnet straps and carpets. The cost of which amounted to £182.00. The total cost of Bessie then, equalled £342.00.

Unfortunately, the number plate, WHO 1, was not available when the BBC took possession of Bessie. In order to get round this legal problem a special WHO 1 plate was made and used on the car when filming on private ground. i.e: quarries, large houses and even Welsh slag hills. When the location filming necessitated use of the public highway then the legal registration plate, MTR 5, had to be used. These sequences were always long shots (as when driving through Derbyshire in *The Silurians*) so that the number plate could not be read.

Throughout the series bits and bobs were added by the Special Effects team which

ranged from a plastic hand to radio control and an elongated bonnet. Plus, a few fictional additions were made such as the "SuperDrive" in *The Time Monster* and an anti-theft device in *Ambassadors of Death*. Thus making Bessie a truly unique and amazing car. Her last appearance in the programme was Tom Baker's *Robot*. Since then, however, Bessie makes frequent appearances at fetes and charities and is always in the Parade at Blackpool's illuminations. In fact, at the moment, Blackpool is Bessie's home.

While Jon Pertwee was the Doctor he suggested that a toy model of the car, made by someone like Lesney, Dinky or Corgi might be a viable concept. Surprisingly, the toy manufacturers did not agree and a model of Bessie never saw the light of day. The nearest we got was a cardboard cut-out on the back of a Kellogg's Sugar Smacks packet. There is no reason why the option could not be still taken up by a manufacturer reading this article. Along with the Whomobile, they would make an ideal gift set.

The only other merchandising to be connected with Bessie were a couple of jig-saws. The first was a splendid publicity shot of Jon sitting in Bessie when collecting her from Siva's in Dorset. This was one puzzle of a set of four. The others being of Daleks and Ogrons. Much later in the first set of Tom Baker jig-saw puzzles, Bessie turned up again with publicity shots from *Robot* which introduced Tom as the Doctor.

Will she ever return to the programme? Well, will the Doctor ever visit present day Earth again? Only time will tell!

After Bessie how could anyone expect a more diverse and appealing custom built car. Yet such things are possible. After all, *Castrovalva* followed *Logopolis*.

Take a trip to the Road Licensing Department and look up the registration number WVO 2M: Classification; Invalid Tricycle. It is truly unbelievable but in a classic Patrick Troughton portrayal of the Doctor's forté of confusion, the bureaucratic Licensing Department have classed "Alien", part car, part hovercraft and part spaceship as an invalid tricycle!

This particular "Invalid Tricycle" has a slight advantage over its "official" relatives in as much as it is capable of speeds of around 100mph. It is a two seater and inside there is comprehensive instrumentation, including a mock-up computer, telephone, stereo cassette player and a television. On top of all this it has no less than forty four lights which when illustrated make Alien glitter like a Christmas tree.

In January 1983, Jon Pertwee travelled north to the Midlands to officially open a new Ford Main Dealers. Second to Jon, the main attraction there was the Black Widow. This was a specially made green and black, chrome infested T-bucket custom car built by Nottingham Drag and Custom Club Chairman, Pete Farries.

So impressed was Jon by the Black Widow that he convinced Pete Farries in to building a custom machine for himself. Jon laid down only two specifications. One; it had to be street legal and two; he wanted it to look like something from outer space. After much thought, labour and not least, expense, the three wheeler known as Alien hit the roads of Britain.

The glass fibre bodyshell was moulded in two pieces. This massive exercise took three months and six hundredweight of plaster to complete. The finished body was then mounted on a four inch box section chassis which had been shaped like an anchor. The floorpan, surprisingly, was made from sheet steel which obviously gave added strength to the chassis. On the electrical side, the four headlights were the Lucas Silver Sabre spots. Nothing but the best. As mentioned before, if driving at night with the lights on and one brakes while indicating, no less than forty-four lights twinkle and flash against the night sky. The electrics and wiring on this car were no mean feat and a credit to Joe Thornhill who undertook the task. To add to the overall sparkle, silver and red Bergacryl 1/32in metalflake paint was used together with twenty coats of lacquer! Protecting this work of art all round the outside of the body was fitted an eight-inch deep rubber skirt.

On the technical side of life, the engine fitted was an aluminium 975 c.c. Imp Sports Unit especially prepared by Chrysler U.K. The fact that Alien weighs only fourteen hundredweight, plus the aero-dynamic styling, the car could attain speeds in the region of 100 m.p.h. The rear transaxle and independant suspension were standard Imp design. The front, however, was slightly more complicated. The suspension unit was that of a Bond Bug and attached to the 'anchor' chassis. Track and tie-rod ends were all modified Ford parts while the steering, which came courtesy of Reliant, was turned upside down to give greater clearance. In fact the ground clearance of Alien was around nine inches.

The interior upholstery was made from air-vented black vinyl, while the console was constructed from a combination of metal, wood and plastic covered in plain black vinyl trim. On the floor was a specially made black carpet.

Alien is fourteen foot long and seven foot wide. The tips of the wings stand five foot high off the road, one foot higher than the top of the cockpit. The door cum roof was a split screen piece with an externally mounted central rear view mirror, the whole thing hinging forward for access. There was no boot as such although a luggage rack was fitted on the engine cover. Twin aerials also sport the back. The front Mini wheel carries a Firestone radial as do the two Imp rear wheels. This interesting arrangement of suspension and wheel/tyre combination gives rise to the deletion of having to brake when taking a corner. This can be quite exhilarating as episode 2 of *Planet of the Spiders* will testify. Here we saw Alien zooming along the country roads being persued by the Brigadier in Bessie and the Doctor in an Auto-Gyro.

All in all, Alien is a remarkable machine and one which Jon Pertwee and Pete Farries can be justly proud.

On the streets it is an obvious crowd puller, including the Police but when seeing the Tax disc they walk off satisfied, if not mystified! It has also been known to be the cause of a few minor scrapes when passers by tend to stare at this wonderous machine and ignore where they are going until brought to a halt, rather abruptly! Alien is a car that Jon is proud to own and as the Whomobile, does *Doctor Who* much good into the bargain.

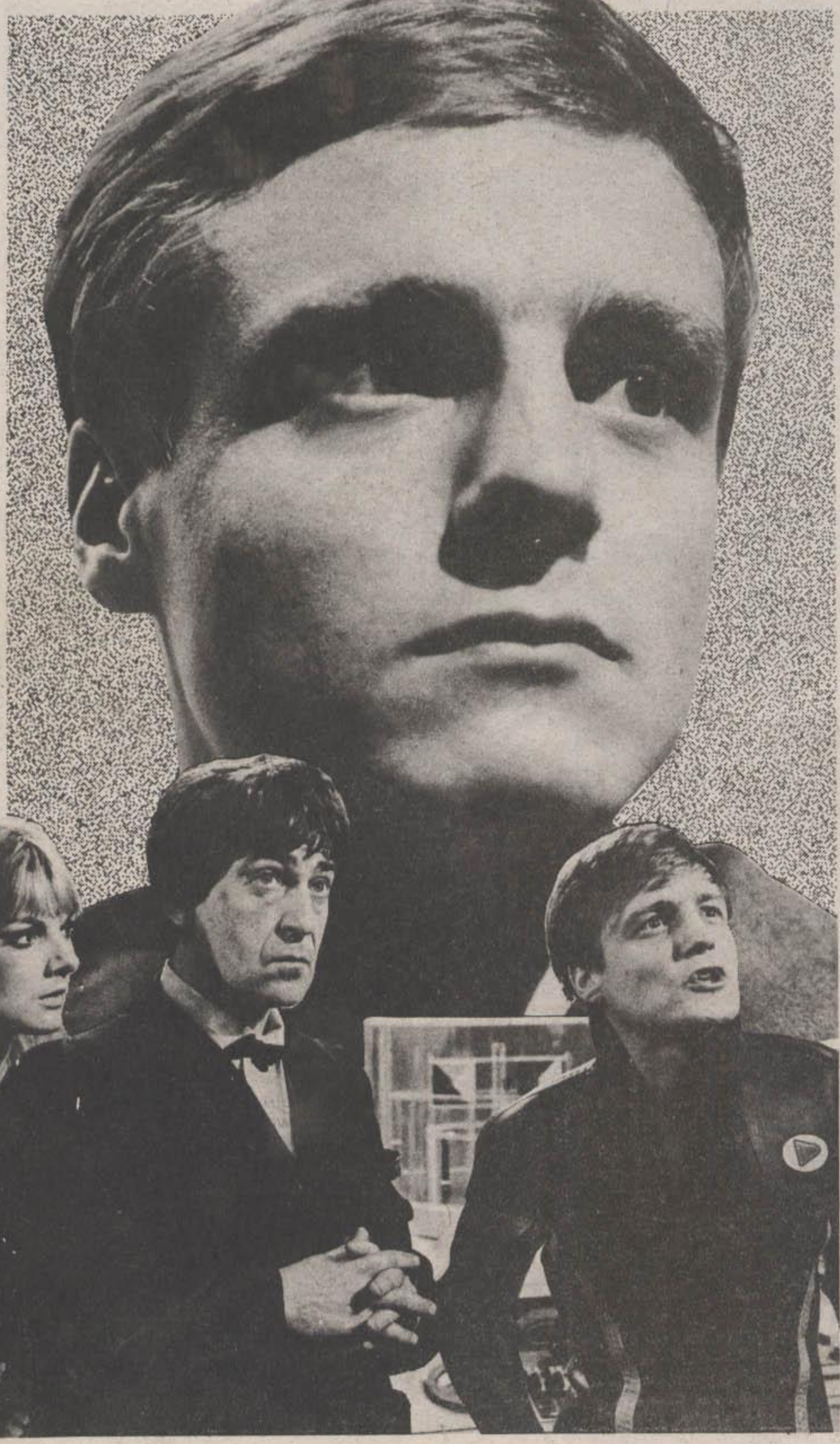
Stories that Bessie appeared in

The Silurians,
Ambassadors of Death,
Inferno,
Terror of the Autons,
Mind of Evil,
Claws of Axos,
The Daemons,
The Time Monster,
The Three Doctors,
The Green Death,
Planet of Spiders,
Robot.

Alien, as the Whomobile, has appeared in two stories. The first was *Invasion of the Dinosaurs* when the car was not complete. The door/roof section had not been made at the time of filming so the BBC's Visual Effects Dept came up with a rather nice temporary Visor which fitted just over the console. The Whomobile's second and final appearance to date was in the *Planet of the Spiders* where the proper cockpit cover had been completed and fitted.

Doctor Who Monthly interview

MICHAEL CRAZE



Born in Newquay, Cornwall on November 29th 1942, Michael Craze travelled the countryside before starting acting at the age of twelve. Because of his soprano voice, discovered while in the Boy Scouts, he was asked to audition for the *King and I,* Drury Lane, "as an understudy for Louis not one of the Siamese." He then moved on to another American Musical, also in Drury Lane, called *Plain and Fancy*. From there Michael moved to yet another American Musical called; *Damn Yankees* at the Coliseum in St Martin's Lane. He accomplished all this between the ages of twelve and fifteen.

After that Michael continued his education at Archbishop Temples Grammar School. By this time he had lost his soprano voice and so graduated from musicals into straight acting, going into Repertory and studying the Stanislavsky System for two years. To support himself during this time he took on odd jobs, such as a butcher's assistant, in order to pay the rent. While in Repertory Michael played numerous roles varying from Jim in *Treasure Island* to Harold Twine in *Rookery Nook*. In doing this he continued his travels around the country appearing at places like Oldham, Norwich, Harrogate, Bradford, Richmond and of course London. "I liked working at Vaudeville and the Royal Court in the early sixties, especially Arnold Westcott's play *Chips with Everything.* Also in the early sixties Michael worked on several films including one with Max Bygraves, *Spare the Rod,* and the well-known *Two Left Feet* which also starred Michael Crawford, Nyree Dawn-Porter, Julia Foster, David Hemmings and Dilys Watling.

"I much prefer theatre to film or television because you get a bigger sense of satisfaction. With television you create the character once and that's it. Like throwing one hundred at darts. Once you have done it, that's it. With theatre you can go on to develop a character as you play it time and time again. Not that I am knocking television,

for these days it is an actor's bread and butter." One little known film that Michael made was shot in Budapest, Hungary and called *The Golden Hit* (in English). It was just after the revolution and got shelved. Then it was remade as a musical with Jess Conrad taking Michael's part and George Sanders taking over from Lional Jeffries.

By the time the role of Ben Jackson came along Michael was twenty three and had done a bit of television work and had become quite well known on the small screen. Included in his various work on television before *Doctor Who* was *Family Solicitor* and a Saturday afternoon serial for ABC TV called *Target Lunar*. It was made in Birmingham and Michael had the lead role. "It was only a six parter but very similar to *Doctor Who*. All done in a Moon Base Station."

For the part of Ben, Michael was one of about a dozen hopefuls that were selected for audition. "I had three readings and was then lucky enough to get the part." The brief given to Michael about Ben's character was as follows:

Ben:

Age, twenty-four. Able Seaman (Radar), Cockney. Father, now dead, was a wartime sailor and peacetime dock-crane driver. Mother married again to unsympathetic step-father. Ben trained at sea school from the age of fifteen, having previously stowed away on a cargo ship for adventure and to get away from an unhappy home. He enjoys the Navy and all it has to offer. Enjoys all sport, especially Boxing and Athletics—interested in all things mechanical and electrical and in true Navy fashion can turn his hand to most things, including basic cooking and sewing.

Temperament:

A realist, down to Earth, solid, capable and cautious. Inclined, on occasions, to be shy. He is slow to anger but somewhat thin skinned about his cockney accent. (He thinks, mistakenly, that Polly looks down on him because of this). He is also sensitive to Naval allusions made in fun—such as "What ho, my Hearties", "Shiver me timbers", etc. He is intensely loyal and will risk anything for his two companions but won't take any nonsense from either.

Attitudes:

Wants to get back to his Ship in the Navy and resents the Doctor Shanghai-ing him in the TARDIS—also resentful of Polly for getting him into the TARDIS in the first place. Apart from this he respects the Doctor but thinks him impractical—ie; the way he cannot predict where the TARDIS is going in Time and Space. Rises to Polly's jokes about the Navy and the Doctor's cracks about his "quaint accent".

"In those days we signed contracts for three monthly stints, which equalled thirteen episodes." Michael stayed with the programme for a year before leaving. Was this his choice? "I think it was more or less a mutual choice. I would have carried on if they had asked. I wanted to go out with a bigger bang. Get killed off or something but they wouldn't allow it.

Michael first saw *Doctor Who* when he was in Repertory at Oldham. "I was in Pantomime doing *Aladdin* where I played the Genie. We used to watch *Doctor Who* at six o'clock on a Saturday morning before doing the show, never dreaming that I would be in it!" When Michael first started, studio filming was done at Lime Grove. Then they moved, albeit temporarily to Riverside studios, Hammersmith and then finally to Television Centre at Wood Green.

One of Michael's more notable stories was the *Tenth Planet*. This was also Michael's favourite story, his first true 'monster' story. It was in *Tenth Planet* that William Hartnell left the show, introducing Patrick Troughton and it also saw the birth of the Cybermen. Another memory brought back by this story reminds Michael of the time he had to go into hospital. "If you remember in my first episode of *Doctor Who* I spoke as though I had a cold. During the summer break I had to go into hospital and have an operation to remove a bone chip on my nose. While having the operation they nearly killed me when they burst a blood vessel." When returning to Ealing Sound Stage to begin filming *Doctor Who*, Michael felt like a Zombie. He had none of his own blood in him! He asked Derek Martinus, the director, to go easy with the Jabolite. This was thrown into the wind machine to give the effect of a snowstorm. Needless to say nobody took any notice and some of the Jabolite got up his nose.

The story before *Tenth Planet* was a historical one called *The Smugglers*. Michael enjoyed the historical stories and feels that it is a shame that they stopped doing them. The location filming that was supposed to represent Cornwall was in fact done at Swanage! This was just one of the many locations he got to film in. For the boat scenes in this story and Michael's "walking the plank" scene in *The Highlanders*, this story set in Scotland was filmed at Frensham Ponds, the giant water tank at Ealing was used. In the sixties the water tank at Ealing was the largest in Europe and a lot of famous War films were shot there. It was used for the filming of the *Underwater Menace* just before it was filled in.

In the story *Moonbase* the cast had to 'fly' through the air while under the influence of the Moon's one sixth Earth gravity. This effect was achieved by using wires hanging from the gantry. Michael enjoyed filming this as he had some previous experience of "flying" when playing the part of *Peter Pan*. Even so, there were still a few crash landings; "which weren't helped by the moving Jabolite rocks!"

Michael's last story was set in Gatwick Airport. A lot of the filming was done "round the back" in quiet hanger areas although some filming was done in the main concourse. "We were kept under wraps and then rushed out, filmed a bit, and then rushed back again." Surprisingly, it was filmed on normal week days.

One location that Michael did not like was filming for the *Macra Terror*. The setting used was Brighton rubbish tip! "That was disgusting. Having to clamber all over that rubbish!"

Pat, Anneke and Michael all got on extremely well as a team and were not averse to the odd practical joke. In the scene in episode 1 of the *Power of the Daleks* where the three of them emerge from the TARDIS they all wore special T-shirts, made up by ►

Anneke, with the words "Come back William Hartnell—All is forgiven" blazoned across their chests. "Of course, the recording had to stop as the floor and the gallery broke up in fits of laughter." Not all the clowning around was received so well though. "Pat introduced a lot of comedy into the part which did not go down too well upstairs." The recorder and tall hat were all Patrick Troughton's idea which the powers that be suffered for a few episodes. Then they told him to get rid of them. As we know the hat went but now and again that recorder would turn up. "Pat was the worst for practical jokes. You could wait ages for him to walk through a door for your cue or you would open the TARDIS door and there he wasn't. No Doctor."

Unlike today, because of the recording time limitations if an actor made a slight "fluff" it was quite possible that it would be left in. Nowadays, with the advanced video machines all errors are omitted at the editing sessions. Some might say that the odd cough or stutter adds more realism to the part. However, Michael did not agree. "It isn't natural, really. It just looks what it is, tatty. Second rate. I think the average viewer wants perfection."

The change over from William Hartnell to Patrick Troughton took a whole day to film which was a long time in television terms. "Bill Hartnell was very professional, precise and exact. He put his whole heart and sole into the role, having very definite ideas as to how the show should progress. This could make him a little difficult to work with, being so pedantic. Patrick Troughton was far more relaxed. He is a very nice man although a bit shy. An actor's actor.

The introduction of Patrick Troughton saw the return of the Daleks, which Michael enjoyed working with as well as the other monsters. Both he and Anneke tried to keep up with the fashions of the day. With Anneke wearing the shortest of mini-skirts and Michael with his Navy uniform and army trench coat.

In those early days of *Doctor Who* there was very little "hidden work" such as the opening of fetes and charities, unlike today. "You got very little recognition in the public eye from *Doctor Who.* Yet later in the early seventies I did twenty one episodes of *Crossroads* for my sins and I had only done a few scenes when I was instantly recognised on the streets of Birmingham. I even got threatened in a pub one night for being cruel to my T.V. father! There was very little publicity for *Doctor Who* in those days. It's surprising it kept going as well as it did, considering.

Because of the diverse characters of the Doctor, Polly and Ben, it was often necessary to alter the dialogue at rehearsals. "Not that we re-wrote the script of anything. It was just that the writers were not so conversant with our characters as we were and it was up to us to get it right."

Finishing with *Doctor Who,* Michael started his own film company; Mantic. It was a small affair with his greatest claim to success being a short love story, titled *Fragment.* This was shown at the Commonwealth Film Festival in the summer of 1967. It was hoped to carry on and make a feature film but it never happened. "That's show biz!"

From there, Michael went on to other series such as; *Two Women, Sentimental Education,* the Sunday afternoon adaptation of *Ivanhoe* with Eric Flynn playing the lead. Six episodes of *Waggoners Walk, Clough, Z Cars, No Hiding Place, Dixon of Dock Green.* "Well over one hundred and fifty T.V. productions!" As well as those mentioned Michael also appeared in *Gideon's Way* and *Armchair Theatre* as well as the infamous *Crossroads.* For the BBC he did the *Linden Tree,* Priestley's play for the day as well as several other one-off plays. "The one advantage of a series is that you could be called back to reestablish a character. For example; in *Crossroads* I'm still in jail! I would love to re-create the part of Ben in *Doctor Who* if asked." Also in the early seventies Michael did a spate of commercials for beer and sweets.

Then in 1974, giving up acting, Michael took over the Harrow pub in Shepperton. It is an old sixteenth century building, very small, but with lot of atmosphere. If Shepperton studios were working then Michael would get all the actors and technicians in for lunch.

Today Michael has given up being a Publican and is working in the Hotel business, learning the trade with a view to running his own Hotel in the near future. "It is not as easy as it looks!" Also next year Michael hopes to work in Repertory theatre again in Sheringham, near Cromer in Norfolk.

Summing up, Michael looks back on his *Doctor Who* days with fondness. His favourite monsters were the Cybermen, created by the late Kit Pedler. "Kit wrote the *War Machines* as well as the *Cybermen* trying to reintroduce science fact into the show. He was a very clever man." For six weeks Michael lived with Anneke and Michael Gough, in Fulham. "We had some good parties then. Pat, Anneke and I were a very compatible team and we had a terrific production crew behind us, as well. *Doctor Who* was good fun to make."

THE TARDIS LOG

Most of us are *au fait* with the Doctor's history and chronology of events from his point of view. But how would the story look from a different point of view, say, from that of the TARDIS itself. On the face of things the Ship materialises the Doctor at the beginning of an adventure and then transports him away to another at the end. To some extent, in the very early days, this was true but as we got to know the Doctor better the Ship played a more significant, if not erratic, part in the scheme of things.

Barbara Wright once asked Susan (the Doctor's Granddaughter) if there was anything in the Ship that recorded the various journeys. Susan replied that there was. A computer stored all the relevant information about peoples and places visited. These facts could be recalled or used to direct the Ship if necessary.

In this new series of features we will trace the Doctor's travels, from the TARDIS view point, cataloguing, where possible, the planet, location and date (Earth relative) building up a comprehensive log of the Ship's journeys. We first met the Doctor in a junk yard and for listing purposes we will call that journey no 1.

JOURNEY 1

Our first materialisation site was planet Earth, England, in the city of London. 76 Trotters Lane, a junk yard owned by someone by the name of I.M. Foreman. The date; 1963 A.D.

JOURNEY 2

Still on the planet Earth the Ship landed on a barren ashy plain. There were mountains to

one side and dense jungle to the fore. Possibly Europe, later to become England. The date; around 100,000 B.C.

JOURNEY 3

The planet, Skaro. Between a high plateau and an ultra modern city lay a petrified jungle in which the Ship materialised. As the TARDIS solidified it sank a few inches in the thick dust that prevailed everywhere. Everything around was dead with very little

light penetrating through tangled, twisted branches. The date; 150,000 A.D. approx.

JOURNEY 4

An interesting journey as in a way the Ship did not actually go anywhere. When in the Space/Time Vortex the control button

sending the travellers into the past jammed in on the "on" position. Consequently, every time the TARDIS tried to re-emerge from the Vortex it failed because there was nothing there. Therefore no date or location.

JOURNEY 5

Back on Earth again high in the Pamir mountains, known locally as The Roof of the

World, the Ship landed safely but with heating and food circuits broken. From the doors we could see a magnificent view of the mountain stretching upward while to the left was a fantastic panoramic view of the countryside below. The date; 1,289 A.D.

JOURNEY 6

On to another alien world, this time Marinus. The Ship landed on an island belonging to Arbitan. The TARDIS rested on a beach of glass rather than sand while the sea consisted of acid, not water. Even so the view was quite breath taking. The date; 13,196 A.D.

JOURNEY 7

Returning to Earth again, this time in Mexico the TARDIS materialised inside the tomb of an Aztec God. It nestled neatly amongst the various gifts beside the sarcophagus in complete darkness. The date; 1,430 A.D.

JOURNEY 8

According to the TARDIS instruments the travellers landed though in a way they were still in motion. In fact the Ship landed on the flight deck of an orbiting spaceship which at first appeared to be abandoned. The date; 2,765 A.D.

JOURNEY 9

A pleasant wooded area in France was the next site for the TARDIS. Well off the beaten track the Ship was concealed perfectly from passers-by. The date; 1,792 A.D.

JOURNEY 10

Success at last as the Ship returned Ian and Barbara to England in their own time. There was just one tiny problem. They were only one inch tall. During materialisation the main doors opened causing spatial compression and the TARDIS emerged between the cracks of a concrete garden path. The date; 1,962 A.D.

JOURNEY 11

Keeping the Ship on planet Earth the Doctor managed to return everything to normal size. He even managed to materialise in London on the banks of the Thames. However, it was a ruined London and Susan pulled down part of a footbridge which blocked the TARDIS doors. Only a matter of feet away was the water's edge and a body floated silently by. The date; 2,166 A.D.

JOURNEY 12

Leaving Earth and Susan behind the Ship landed inside a cave on the planet Dido. The TARDIS was engulfed in darkness with only the flashing light atop of the Police Box shining through the gloom. The date; 2,493 A.D.

JOURNEY 13

Back to Earth again in Italy with the TARDIS materialising precariously on the edge of a cliff face. For a few minutes it balanced half on the ledge and half off, then finally it toppled over, crashing down below landing on its side. The date; 64 A.D.

JOURNEY 14

Travelling far out into space the TARDIS materialised on the planet of Vortis. In a crater several miles in diameter the rarified atmosphere cast an eerie glow over the barren rocks and dusty floor. The Ship sat alone and cold. The date; 20,000 A.D.

JOURNEY 15

In complete contrast to the starkness of Vortis the next landing site was back on Earth. Palestine, in one of its lush forests to be precise. Again the dense foilage afforded ideal cover. The date; 1,192 A.D.

JOURNEY 16

Back to the desert of dust on the planet Xeros but as the Ship landed, it and its occupants failed to leave any impression in the inches thick dust. Behind them a mountain range while in front a spectacular scene of a spaceship museum: The date; 2,749 A.D.

JOURNEY 17

At first glance this next materialisation site looked similar to Xeros. In fact it was the dried up ocean bed of Aridius with nothing but sand for miles and miles. Not long after landing a sandstorm blew up and the Ship was buried alive. The date; 809 B.C.

The Doctor speculated they were in the nightmare world of the 'mind' but in reality it was nothing more sinister than a robotic amusement park. The date; 1,990 A.D.

JOURNEY 18

The tallest building in the world was the Empire State Building, New York and on the top of this, in one corner, arrived the TARDIS. Within minutes it was gone again leaving behind a very baffled cowboy. The date; 1,966 A.D.

JOURNEY 19

With the Dalek time machine in hot pursuit the TARDIS landed once again on Earth on an ocean sailing vessel. *The Marie Celeste.*

Appearing for only a few minutes while the navigational computers re-orientated themselves. The date; 1,872 A.D.

JOURNEY 20

Still on Earth in what looked like a Transilvanian castle the TARDIS materialised at the foot of a huge sweeping staircase. All around was dark and strange ghostly noises.

JOURNEY 21

Reaching out beyond the stars once again the Ship landed on Mechanus, materialising in the thick jungle beneath a city on stilts. It was here that the Doctor left the TARDIS unlocked, the first time we have ever known him to do so. The date; 3,674 A.D.

JOURNEY 22

With sadness pervading throughout the Ship it quietly landed on a Northumbrian beach.

With a sheer cliff face behind it the incoming tide soon covered the Ship entirely, much to the concern of Vicki and Steven. The date; 1,066 A.D.

JOURNEY 23

The sky had a pinkish tinge to it and the arid surface bordered on blue. Grey awkward structures were scattered with great abandon on this doomed planet of Galaxy Four. Amidst this desolate scenario came, the TARDIS. The date; 900 B.C. approx.

JOURNEY 24

Destination, planet Earth. Location Italy, somewhere along its coastline. As the Ship settled behind a few fern trees its electronic eye watching as two warriors battled on the beach. The date; 900 B.C.

JOURNEY 25

In search of drugs the erratic craft materialised yet again in an alien jungle. This time the Ship arrived on one of the most naturally hostile planets in the Galaxy, planet Kemble. Barely visible in the half light the TARDIS was slowly surrounded by the terrible cries and screeches of unimaginable life-forms. The date; 4,000 A.D.

JOURNEY 26

With the scanner eye broken the Doctor was forced to leave the sanctuary of his Ship in order to discover his whereabouts. A Liverpool Police Station yard on Christmas Day played host to the fantastic Space and Time vehicle. The date; 1,964 A.D.

JOURNEY 27

Moving only to the other side of the planet and back in time thirty odd years the TARDIS landed inside one of Hollywood's famous film studios. Sitting amidst a multitude of film props nobody took any notice of the Ship until it vanishes before their eyes. The date; 1,929 A.D.

JOURNEY 28

Returning to its original side of the world the TARDIS dropped directly on to Lords Cricket pitch, in the middle of a game! Unruffled, the players and commentators only had to wait a few minutes before the "obstruction" removed itself. The date; 1,959 A.D.

JOURNEY 29

With another Space/Time craft still pursuing the TARDIS the Doctor guided his vessel away from Earth and out to a newly formed planet, Tigus. Materialising on recently hardened lava-rock, steam issued upward from fissures, clouding the Ship's scanners. Slowly, the temperature rose. The date; 6,000 B.C. approx.

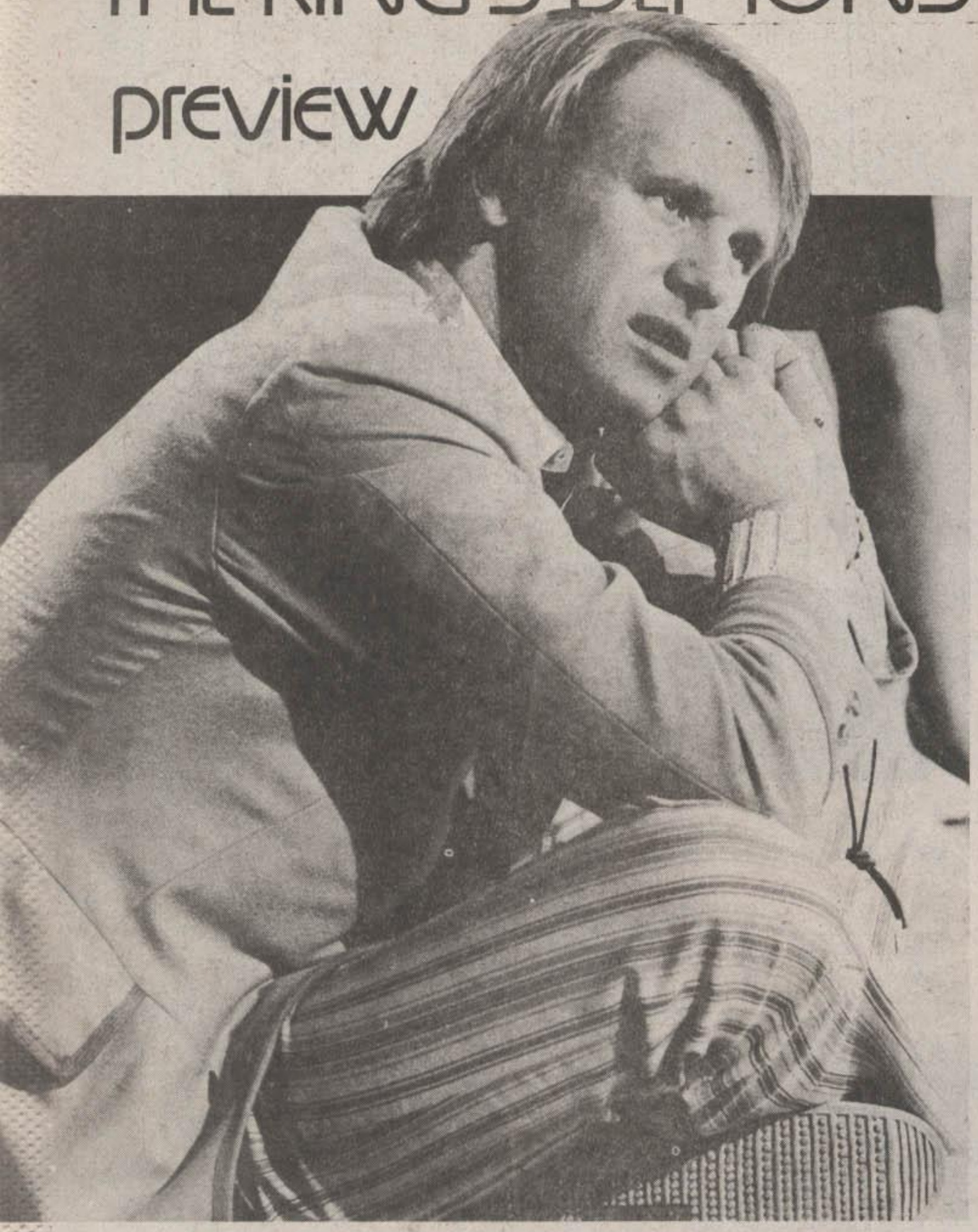
JOURNEY 30

Trafalgar Square, London, England, Earth is traditionally a place of celebration welcoming the advent of a New Year. Being the home of Police Boxes it was possible for the TARDIS to land amongst thousands of people, totally unnoticed. The crew watched the revelry in silent wonder. The date; 1,966 A.D.

TO BE CONTINUED

THE KING'S DEMONS

preview



When the Doctor landed in Covent Garden in 1971 AD he mentioned to Jamie and Victoria: "Funny, isn't it. How we keep landing on your planet." Over the subsequent years we learnt, as even the Time Lords remarked, that the Doctor had a particular fondness for the planet Earth. One wonders these days, though, if this holds true. For the Doctor's apparent enthusiasm for our planet has recently been overtaken by other junctures. Perhaps it is the beloved TARDIS, that has a mind of her own, that is responsible for yet another trip to Earth. Maybe. Or then again, as the Ship materialises in 13th Century England does the Doctor have plans to visit his old friend, Edward of Wessex. Who knows!

One thing that becomes apparent very early on is, as per usual, events do not proceed as planned. The Doctor, Tegan and Turlough find themselves at a colourful pageant where, guess who, gets embroiled in the inimical world of jousting.

The Doctor, Tegan and Turlough manage to get a chance to see the infamous King John only to find that he does not seem quite himself. A seemingly friendly Sir Giles does appear to have a strange hold over his liege. But then, have politicians changed that much over the years. Being her world Tegan is the only one to sense that the whole scenario has a wrong feel to it. With nothing tangible to substantiate her feelings she keeps her thoughts to herself.

Eventually, adding fuel to the rapidly building fire, the Doctor meets a very confused Sir Geoggrey de Lacey. He has just travelled directly down from London and an audience with King John!

Deep within the Doctor's mind a distant memory stirs. Thirteenth century. "This is the time of the Magna Carta, isn't it?" He searches the inner recesses of his memory for the illusive information. "A long time ago, didn't someone mention to me about jet airliners in 1320 A D? And then there was Shakespeare's Hamlet on television?" Just a muddled memory or is there a grain of truth trying to break through. A truth with devious implications!

The King's Demons, serial coded 6J, is penned by the now *Doctor Who* regular, Terence Dudley. Terence was also responsible for *Four To Doomsday, Black Orchid* and *A Girl's Best Friend.* Directing *The King's Demons,* a two partera and last of the twentieth season, is Tony Virgo.

Two dates for your diary. Easter Sunday and Monday 3rd and 4th April, 1983. That's when the BBC will hold their Doctor Who Celebration – 20 Years of a Time Lord.

Not so much a convention more an event, The Doctor Who Celebration will take place at Longleat, Warminster, Wilrshire and will run for eight hours each day, from 10am to 6pm.

There will be merchandise dealers from all over the UK, Stars and characters from the tv series, tv programme viewing, Bessie the Doctor's vintage car, a Doctor Who Exhibition plus BBC makeup, costume and visual effects displays.

But what you want to know is how you can join in the fun. Tickets can be ordered in advance, or can be bought on the day at the gate.

Advance. The two day tickets cost £7.00 (£3.00 for children 4-14, under 4 free of charge). Tickets for one day only are £3.50 (£1.50 for children). When sending in your application for tickets please be sure to state how many tickets you require, how many adults, how many children and for which day(s) you require them.

On the gate. Tickets on the gate are £4.00 per day for adults (£2.00 for children).

All tickets entitle the holder to half-price admission to Longleat House, the Safari Boat Trip and free admission to the 19th Century Doll's House. Car Toll is not included in this price.

All cheques and Postal Orders (send no cash, please) should be made payable to BBC Enterprises and be sent, with ticket details, your name and address, and a stamped addressed envelope to:

BBC Enterprises (EX) DWM
PO Box 365
London W5 2YH

And tell them Doctor Who Monthly sent you!

93 Stokes.

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Something to phone home about.

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